the CREATURE GARDEN

AN ILLUSTRATOR'S GUIDE TO BEAUTIFUL BEASTS & FICTIONAL FAUNA

BY HARRY & ZANNA GOLDHAWK

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ROCK
POINT

Contents

ABOUT DRAWING ANIMALS

TOOLS

MATERIALS

PROGRESS

SKETCHBOOKS

TUTORIALS

PATTERNS

MAMMALS

OCEAN LIFE

BIRDS

INSECTS

MYTHICAL CREATURES

BOTANICALS

A NOTE FROM THE AUTHORS

ACKNOWLEDGMENTS

ABOUT THE AUTHORS

ABOUT DRAWING ANIMALS

It’s not surprising that most of our work revolves around nature. I (Zanna) grew up in beautiful Cornwall, UK, and spent most of my childhood running around woods filled with wildflowers, or searching for shells in the rock pools around the coast. Harry, like me, grew up exploring the countryside around his homes in Nottingham and Peterborough. Though we lived more than three hundred miles apart, our childhoods were similar—we were both creative and had parents who encouraged and nurtured our artistic talents. It was perhaps those similarities that led both of us to the University of Gloucestershire to study illustration in 2012.

After many late nights together in the studio, Harry and I discovered our shared love of nature and color, which led us to collaborate on many projects. In 2014, we finally found our calling when we started our own business, Papio Press. Running our own business gave us the creative freedom to draw whatever we chose, and that was when we really started to see our work improve and blossom into what it is today.

Harry and I are very lucky that we function well as a team. Harry likes to work on the behind-the-scenes elements of the business—such as product photography or website design—and I really enjoy the front-facing aspects, such as social media and interacting with customers. This is why I’m writing this book for both of us, although it is a combination of our collective knowledge, skills, and ideas.

Although we’ll provide you with plenty of illustration instructions in this book, the best way to teach yourself how to draw is through practice. I had already been learning to draw for three years before I started my illustration course at university. Though I had always loved drawing, my work had no life in it. While at university, I went on my first drawing trip to a museum, where I was asked to draw what I saw—anything I liked—with the only caveat being to fill ten pages. At the end of the day, I had produced my best drawings, because I had taken the time to really look at and understand the objects in front of me.

So, my advice to you: Take the time to understand the creatures you are drawing! Watch some videos on YouTube (I’m especially fond of David Attenborough videos), see how the animals move, watch the way their legs bend, and notice how many of their feet touch the ground at one time while they walk. Even better, go to a zoo or a natural history museum where you can see an animal up close. What shape is its nose? Where do its ears and eyes fall on its face? Copying a photo will only get you so far; a photo is a frozen image by nature, whereas illustrations are a way of telling a story and capturing the energy behind a moment or a character.

Most of all, have faith and persistence! It's okay to struggle, but don't ever give up on something that you love. If you stay curious and keep looking, learning, and trying, then with time, it will come to you. You might find that you discover a hobby or even a career that brings you a lifetime of pleasure.

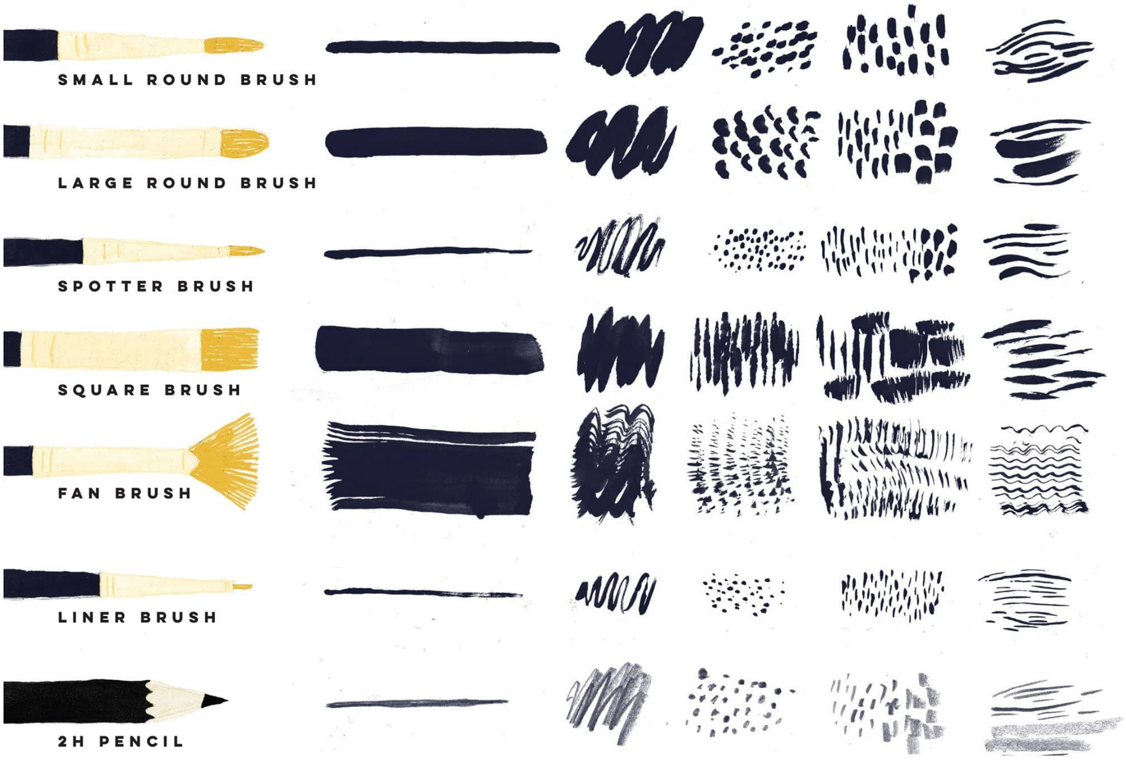
Good luck!

Zanna + Harry xo

HARRY SKETCHING AT THE HELSINKI NATURAL HISTORY MUSEUM IN HELSINKI, FINLAND.

ZANNA MEETING A RED PANDA AT LONGLEAT SAFARI PARK IN WILTSHIRE, UK.

TOOLS

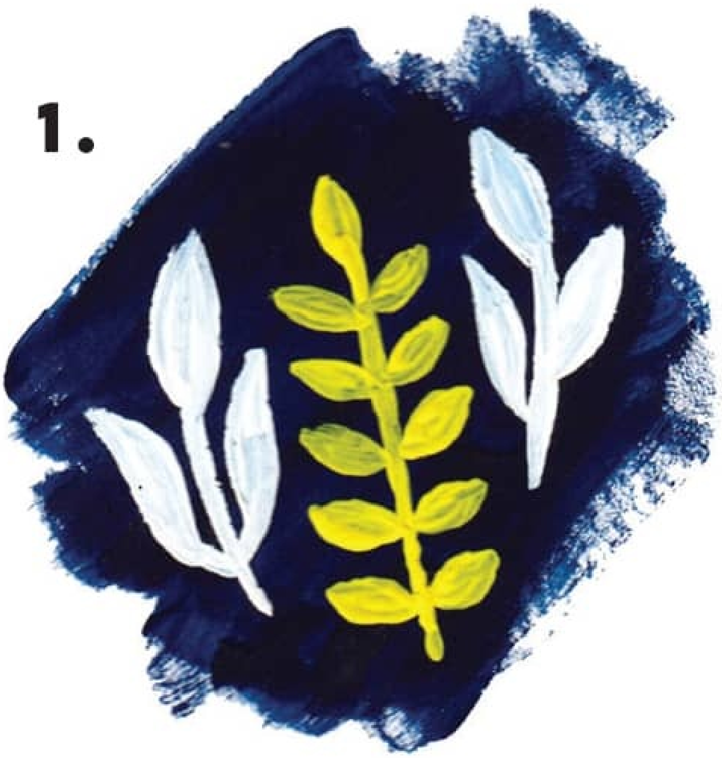

SMALL ROUND BRUSH
LARGE ROUND BRUSH
SPOTTER BRUSH
SQUARE BRUSH
FAN BRUSH
LINER BRUSH
2H PENCIL

The tools you use can entirely affect your work. Above, we show some of the different textures you can create using different types of tools.

The first thing you need to decide is whether you want your work to have a textured element. Plenty of illustrators create beautiful work in a flat, graphic style, so it really comes down to preference. We love playing with texture in our work, and we spend lots of our time trying out different things. Before you start, do some experimenting! Pick up a selection of different tools and materials (opposite), and try making different textures that look like fur or feathers. Don’t worry about shape yet; if you are in tune with your tools first, you’ll find following the step-by-step instructions a lot easier later on. Go wild!

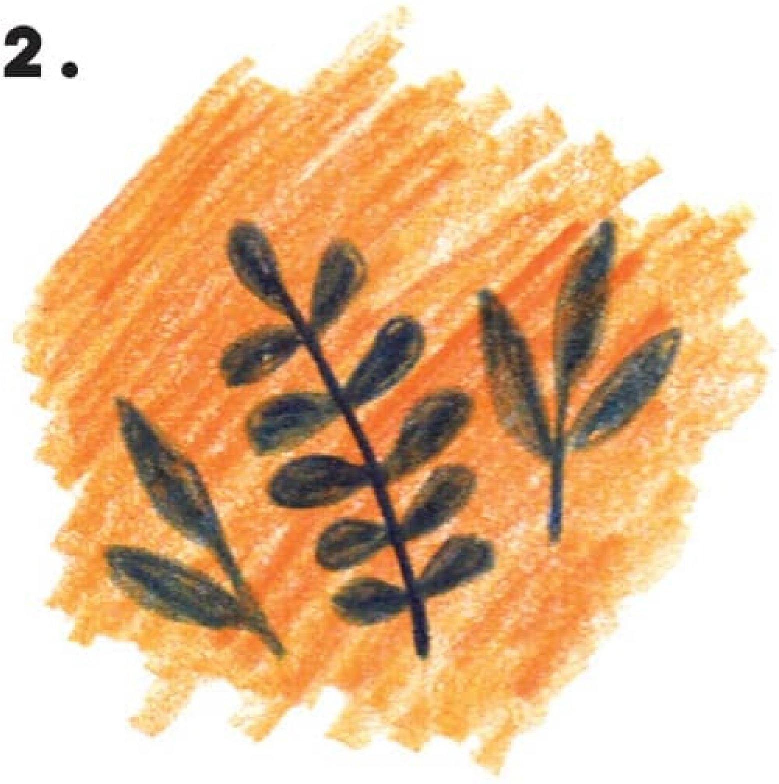
MATERIALS

1. **GOUACHE** is perfect for painting in a flat and neat style. The paint’s thickness means you can paint white over black without the black showing through.

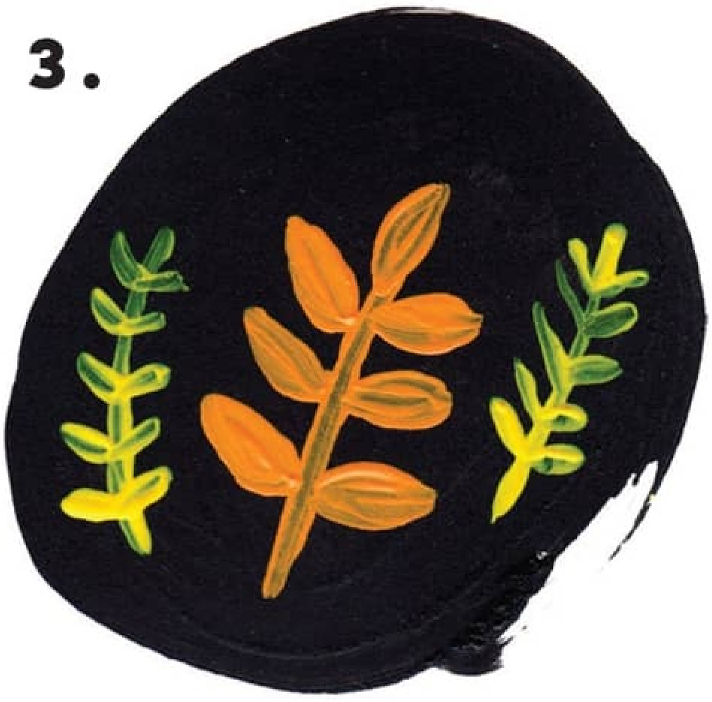


2. PENCIL CRAYONS can create a lovely texture. They look similar to pastels, but they're less messy and provide richer color. Make sure that you get artist-grade pencils, though—the ones for children just don't cut it!

2.

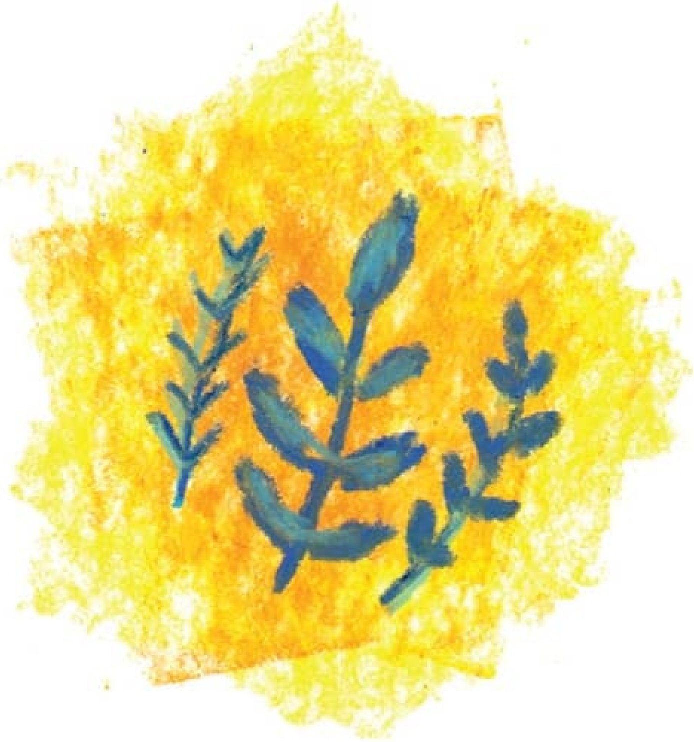


3. ACRYLIC is lighter than gouache and a bit more flexible. It can be watered down to create more textured work, but it also lies flat on the page.

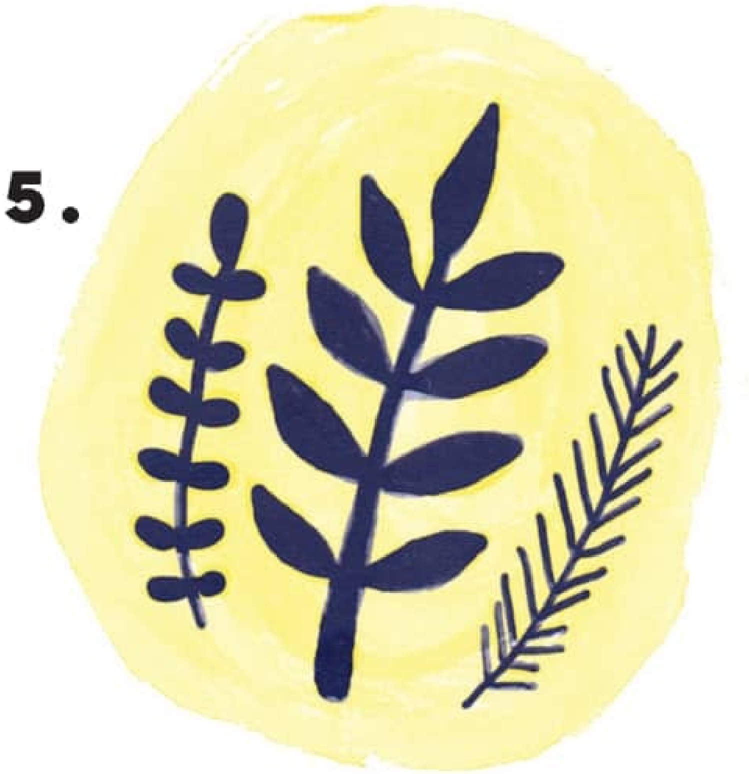


4. **PASTELS** are slippery and can make a big mess. It is tricky to get a rich color from a pastel; the way they layer on top of each other allows you to see the color underneath the top layer.

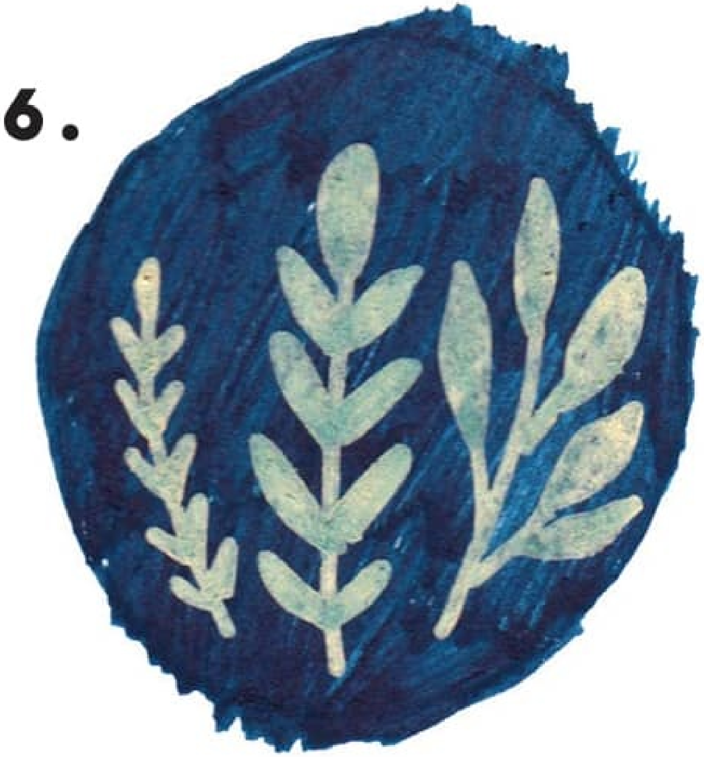
4.



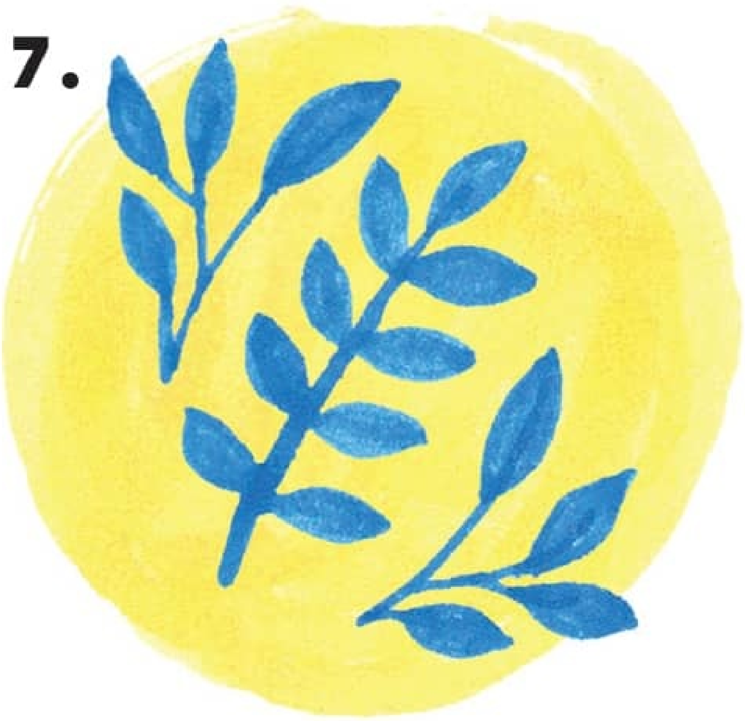
5. WATERCOLOR is my personal favorite. Watering it down means that as each layer is added, the color gets stronger. You can get some amazing textures because of this, but you can only paint from light to dark.



6. PAINT PENS are popular nowadays. They create a rich color and have the same flat look as gouache, but without the hassle of a brush. The downside here is that you can’t mix colors.



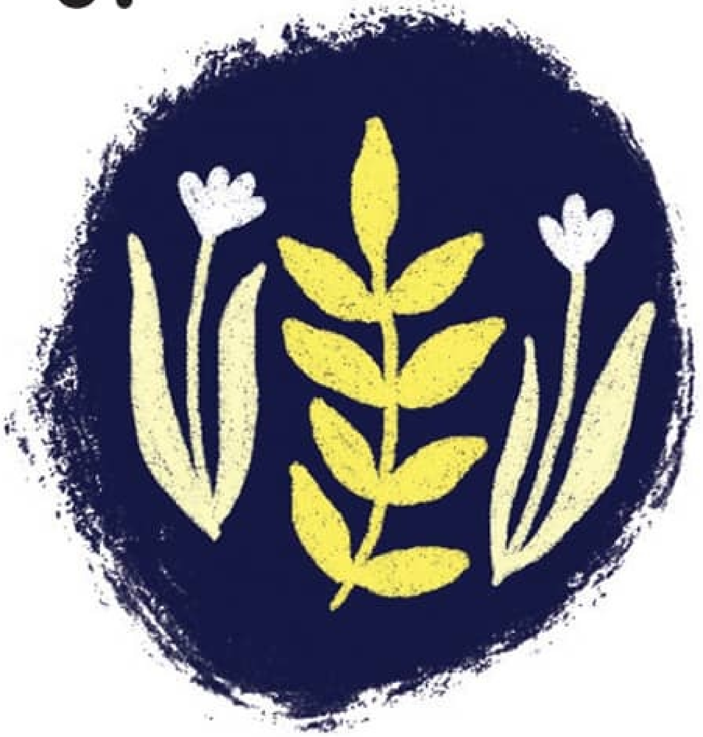
7. INK is similar to watercolor in that you can water it down to get a lighter shade, and then can only go from light to dark. You can buy inks in lots of different colors, and they can be mixed. Ink is good for making fine marks and can also be used with a dip pen that has different-size nibs. You can draw with it as well.



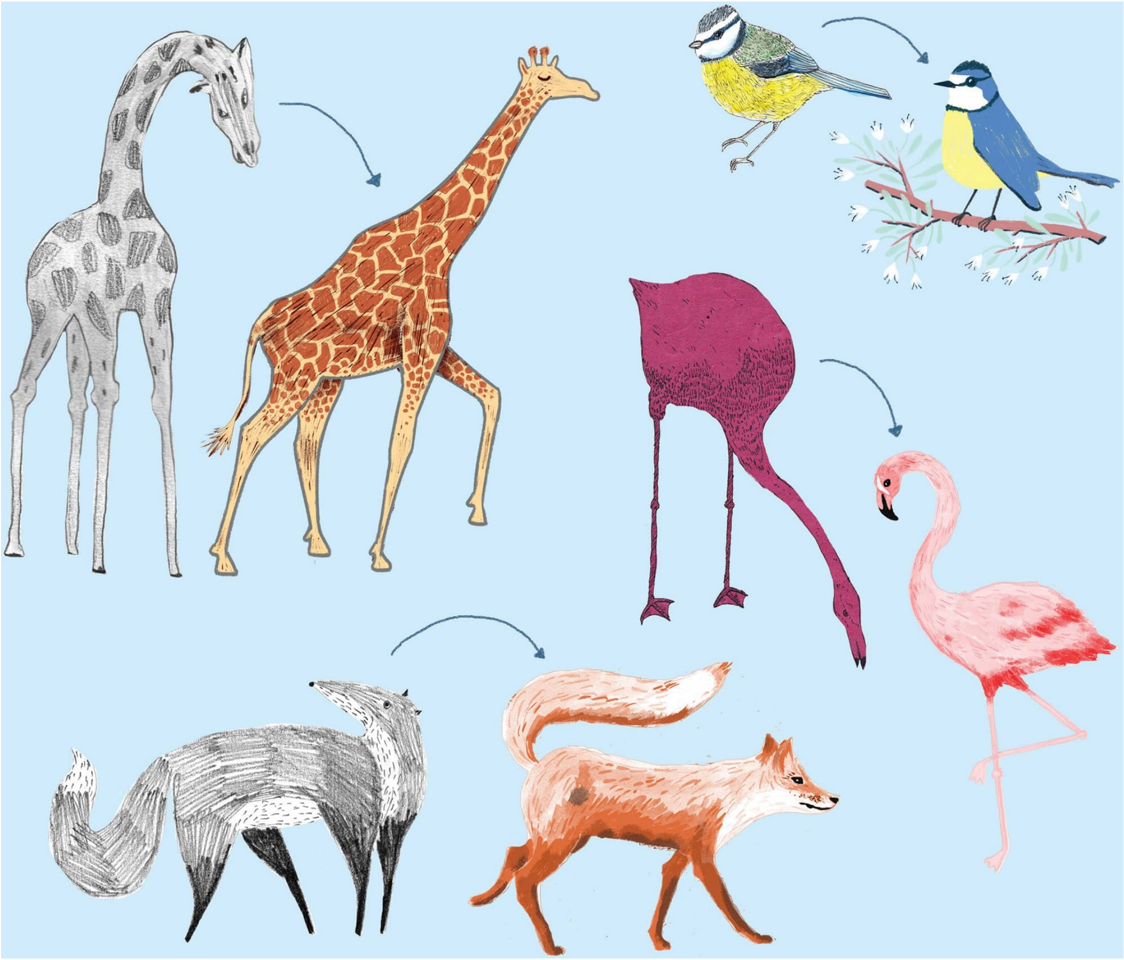
7.

8. Harry loves working **DIGITALLY**, and the above swatch doesn’t do it justice. You can create a similar look to all of the materials here with digital tools. The benefit of digital art is that it’s much easier to change and correct your work!

8.



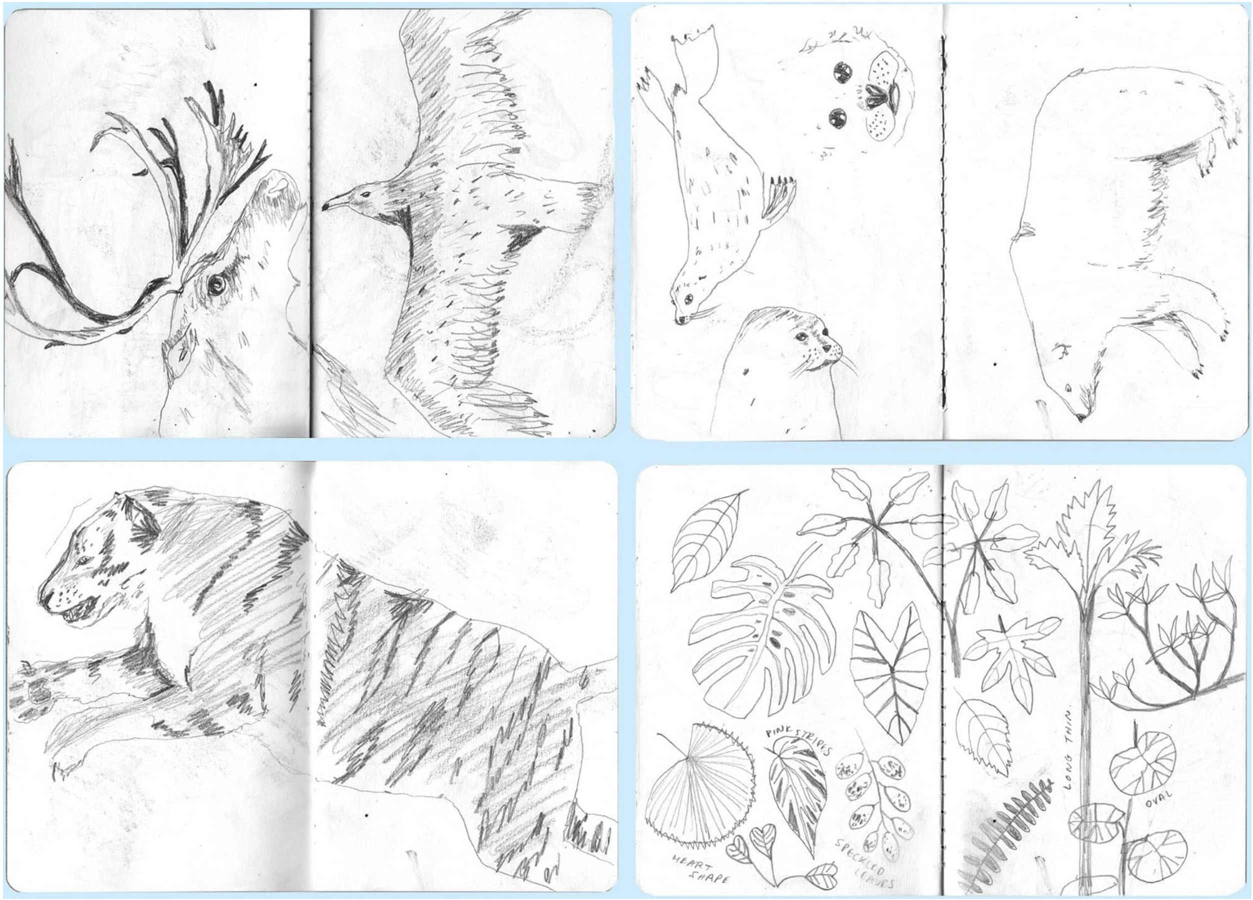
PROGRESS



Before you start drawing, I want to remind you how important it is not to compare yourself with other artists. The artist you’re looking at might have been drawing for ten or even twenty years, and if you’re at the beginning of your journey, it’s unfair to compare yourself to them! We all have unique interpretations.

To show you how much your work can change over time, I’ve included some old sketches of mine (above) to compare with the artwork in this book. These older sketches were made between 2011 and 2014, and I had already been learning to draw for at least two years before then. If you keep practicing, your work will start to improve!

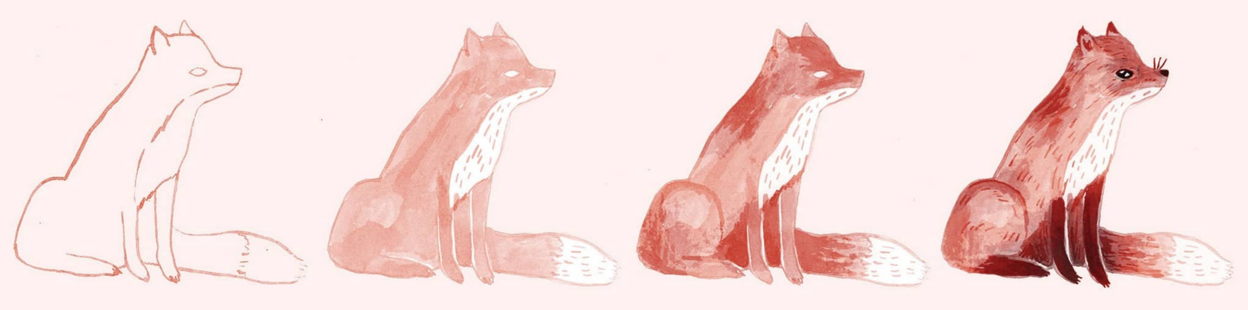
SKETCHBOOKS



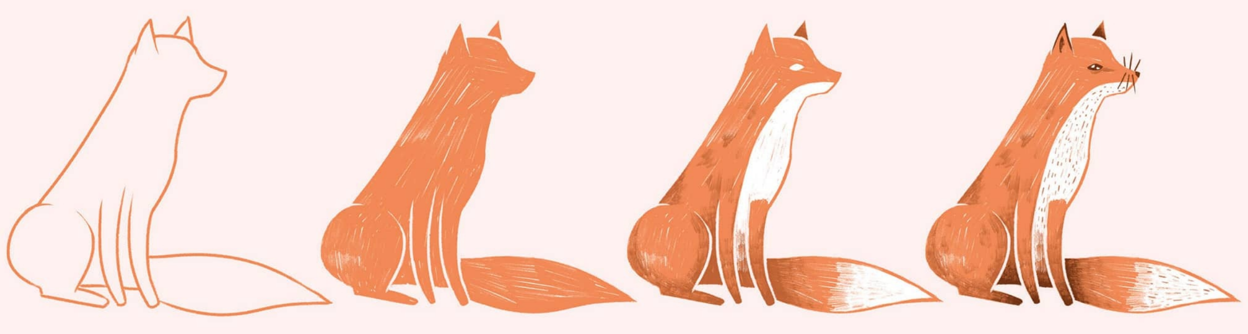
I also want to show you some pages from one of my more recent sketchbooks (above). A sketchbook is like the inside of an artist's mind: It's where you can create terrible drawings or rough sketches, or take little visual notes of things to refer back to later. These sketches were drawn in natural history museums and botanical gardens, and although it can seem embarrassing and overwhelming to draw where other people may look over your shoulder and see your work, I cannot think of any other practice that has improved my work more.

Keeping a sketchbook is important because it can be messy and random. You are the only person it needs to make sense to. I cannot tell you how many bad drawings I made in preparation for each good one. If you ever feel frustrated, remember it's all part of the process!

TUTORIALS



Watercolor Painting by Zanna

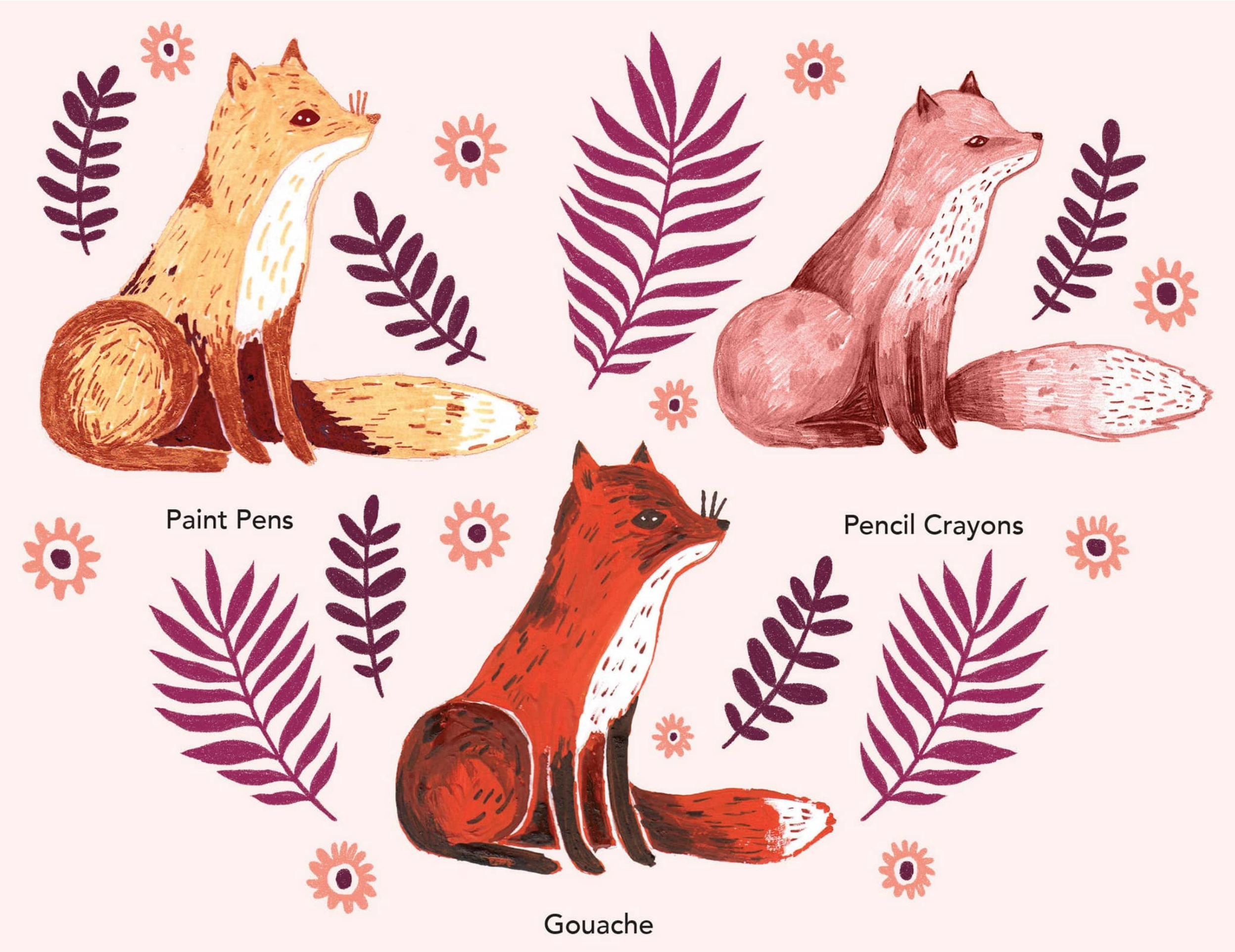


Digital Painting by Harry

Harry and I use different tools and techniques to create our work, so not all of our tutorials look the same. I use watercolor, so all of my tutorials go from light to dark. Harry often paints digitally, so his work can go from dark to light. Take a look at the steps above and notice the difference between our methods.

Even though the tutorials are slightly different, you can still follow them using any material or tool you want, by slightly altering your technique. For example, if you want to use watercolor for one of Harry's tutorials, all you need to do is start with the lighter colors and add any steps with darker colors on top.

On the opposite page, you'll find some examples of our tutorials completed using various materials. None of them are wrong, just different. Rather than trying to perfectly follow all the steps in this book, use your creativity and imagination to build on what you learn here. Try drawing each animal in a different position, or experiment with another material, or even create your drawing using crazy colors. That's what illustration is all about!

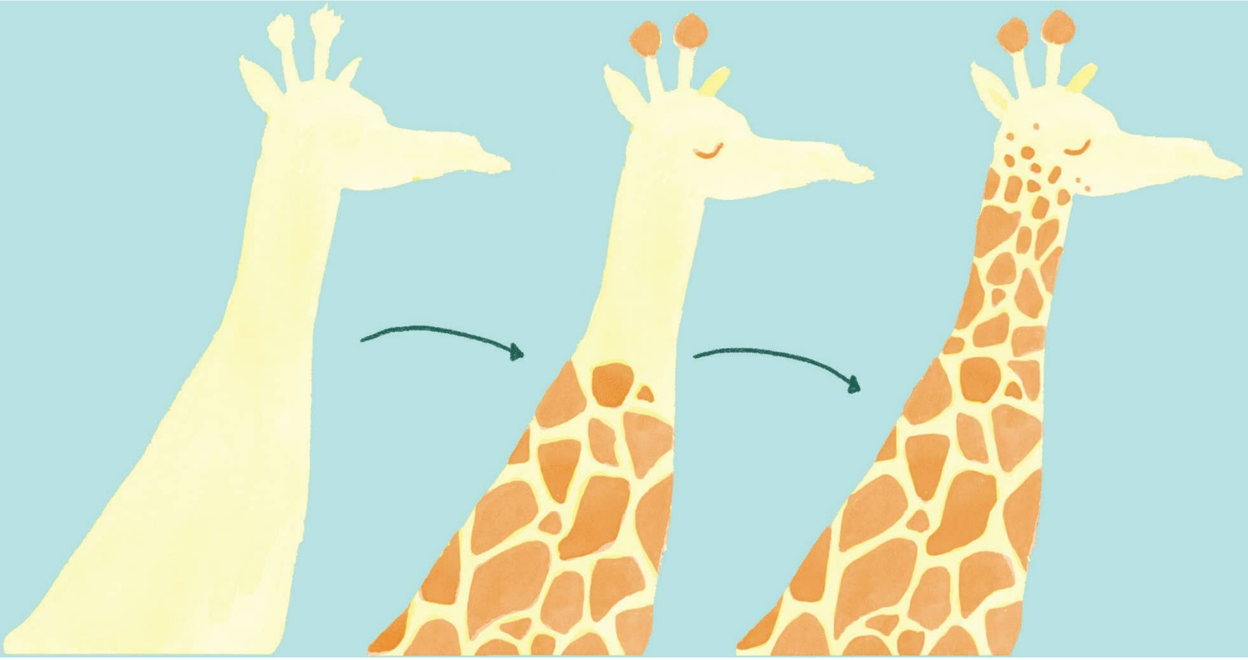


Here are some things we recommend you try once you think you’ve got the hang of drawing and painting animals:

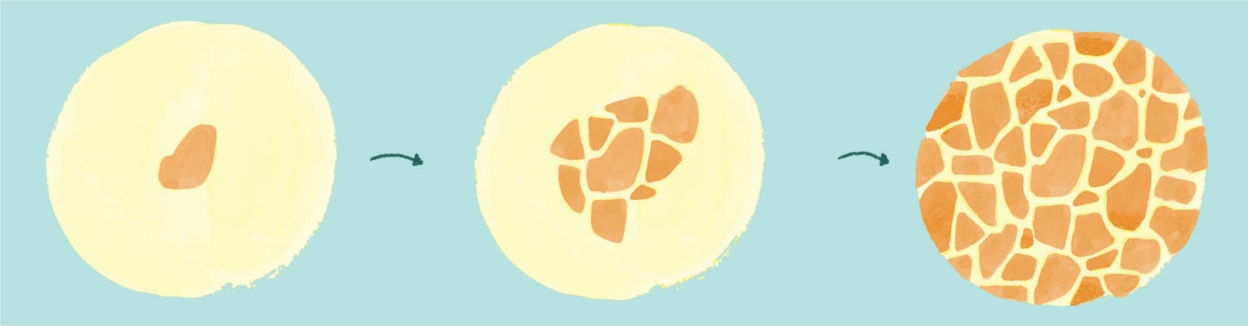
- Use a material that you are less comfortable with. You might be surprised by how much you enjoy it or learn from the experience.
- Turn one of the animals into a 3-D model using fast-dry clay or even children’s modeling dough. It will help you understand the animal’s body shape.
- Place your animal in a scene. Imagine what its home might look like or where you might find it in the wild.
- Paint an animal with the wrong color. How about a pink tiger or a green elephant?
- Combine two animals to create a mythical creature of your own!

PATTERNS

Animal patterns can look overwhelming to create at first, but you'll soon learn that they're not as hard as they seem. All you have to do is break them down into simple steps! I've used this giraffe pattern as an example. Try starting with one shape, and then fit in lots of similar shapes around it. Repeat this until you fill the space. Try to make each shape slightly different—some on the smaller side, some on the medium side, and some really large. This variation will help the pattern look more realistic and natural.



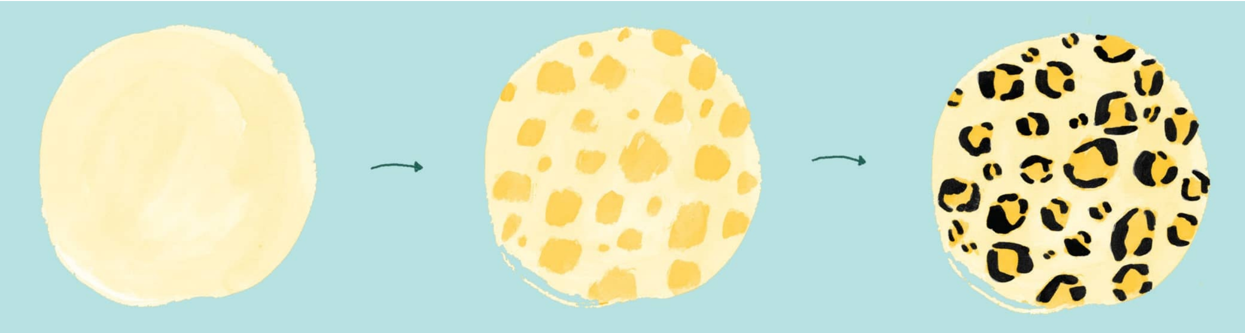
TIP: Make sure to keep your spots within the shape of your animal, and as they approach the head and extremities, make them smaller and sparser.



STEP 1. Paint your base color. Begin your pattern by painting a single asymmetrical spot on the base color.

STEP 2. Add a ring of spots around the first one that hugs its shape, making sure to include space in between each one. Use your original asymmetrical-spot shape to define new, oddly shaped spots!

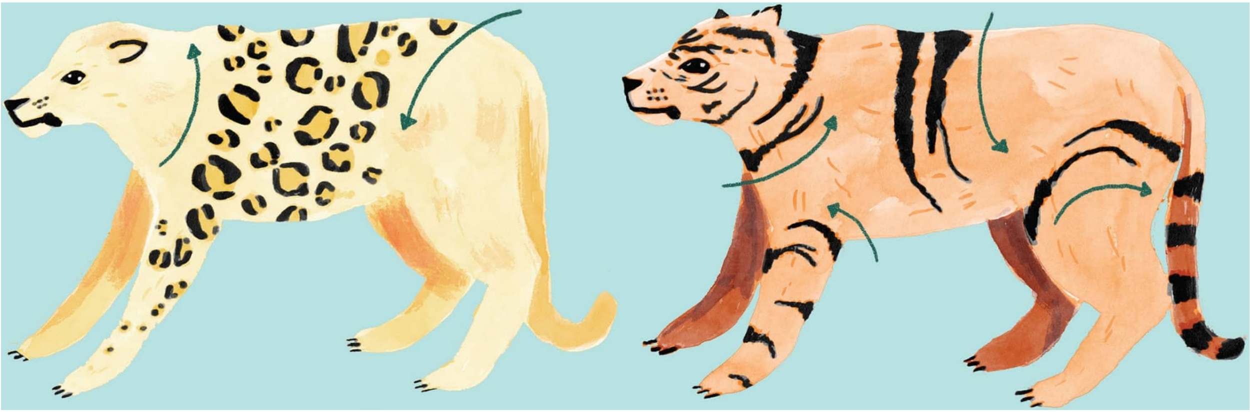
STEP 3. Build outward until you reach the edge of your animal.



STEP 1. For leopard spots, begin by painting your base color.

STEP 2. Add large and small spots in a darker shade of the base color.

STEP 3. Add partial black outlines to the spots, never connecting them into a full circle.



Once you've got the hang of making a pattern, you can apply it to the shape of your animal. But there are some things to keep in mind when you do this. On these pages, I've made the shapes become smaller as they get closer to the face, so that they appear to fade out naturally. I've also made sure some of the pattern shapes "bleed" off the edge of the body shape, as if they're traveling around the animal's body.

Here's another example of how to simplify a pattern. For the leopard spots shown above, I started with a colored base and then added darker spots. Finally, I painted black spots on the top and bottom. If you look closely at these outlines, you'll notice they're broken up in different places, and each spot is unique.

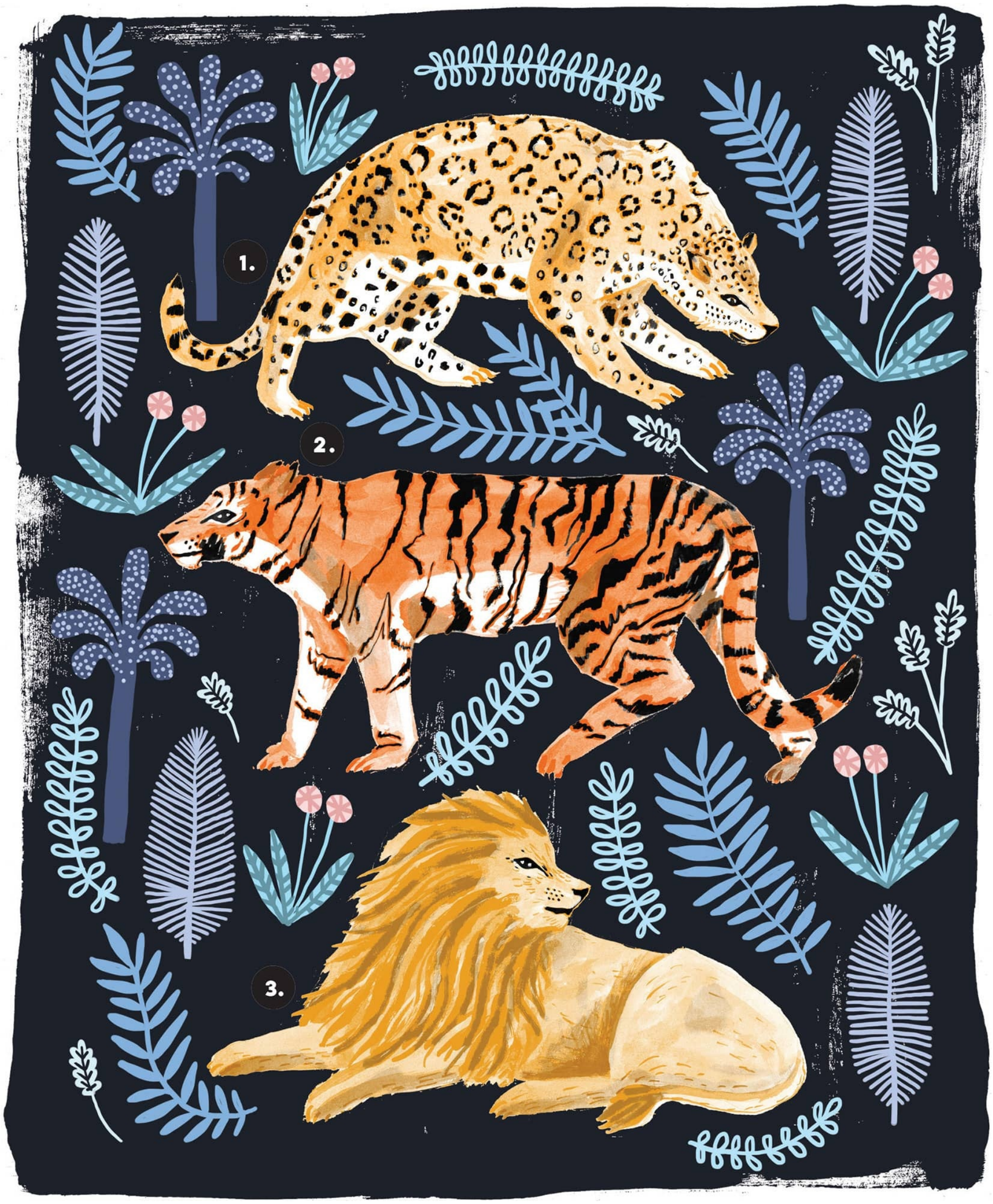
One of the best pieces of advice we can give to help you apply your patterns is to imagine your animal in 3-D. Take a look at how we have shaped the above tiger's stripes around the roundness of its body and how the stripes curve around its leg. Leopards are a similar shape, and so the same technique applies to their spots. Both the spots of the leopard and the stripes of the tiger get smaller as they travel down their legs and closer to their faces, and both have sections of pattern that bleed off the edges of their bodies as they travel around to the other side.

Mammals

This chapter focuses on one of the most diverse-looking collection of creatures, Mammalia. This class includes everything from humans to cats to elephants—quite a diverse menagerie!

Mammals are my favorite critters to draw, probably because of their fluffy coats and expressive faces. You can convey far more character in a cat than in a butterfly! Most people have had a mammal as a pet, which makes them a great place to start learning to draw, and a live model might already be in your home, just waiting to be immortalized on paper!

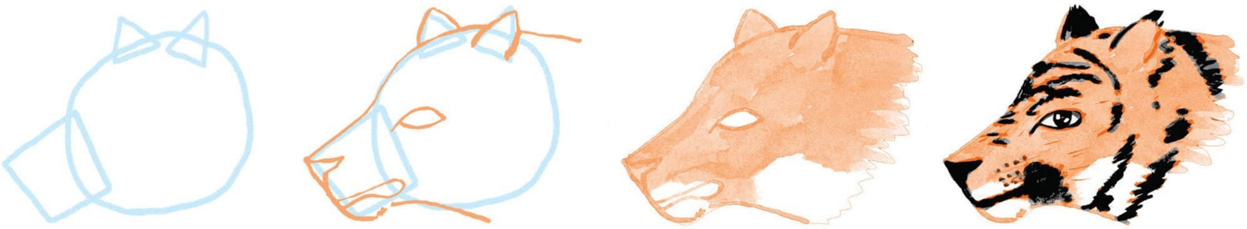
BIG CATS



1. JAGUAR (PANTHERA ONCA)
2. TIGER (PANTHERA TIGRIS)
3. LION (PANTHERA LEO)

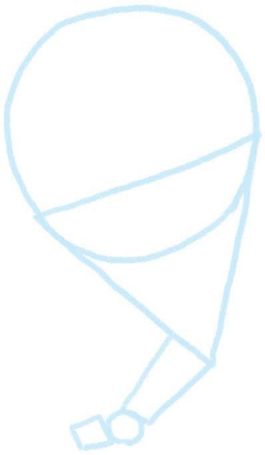
FACES

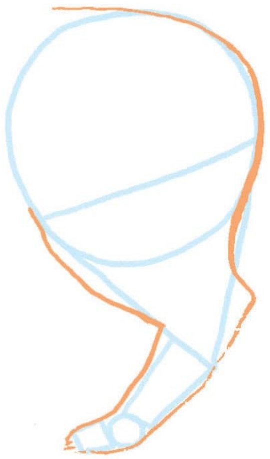
Big cats are unique in so many ways, but they can have very similar face shapes upon closer inspection, which can be created by overlapping a circle and a rectangle to make a head and snout. You can alter an animal’s face, depending on its shape. For example, if the animal has a long snout, draw a longer rectangle; if it has a wider face, make the circle wider. Simple!

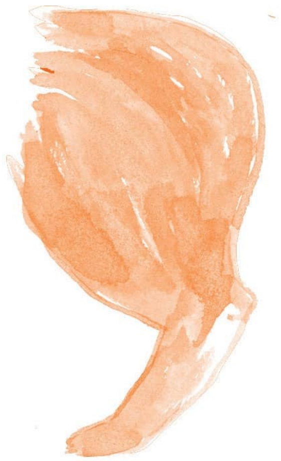


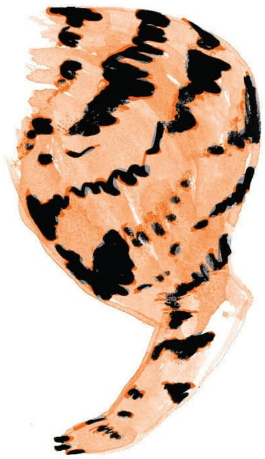
BACK LEGS

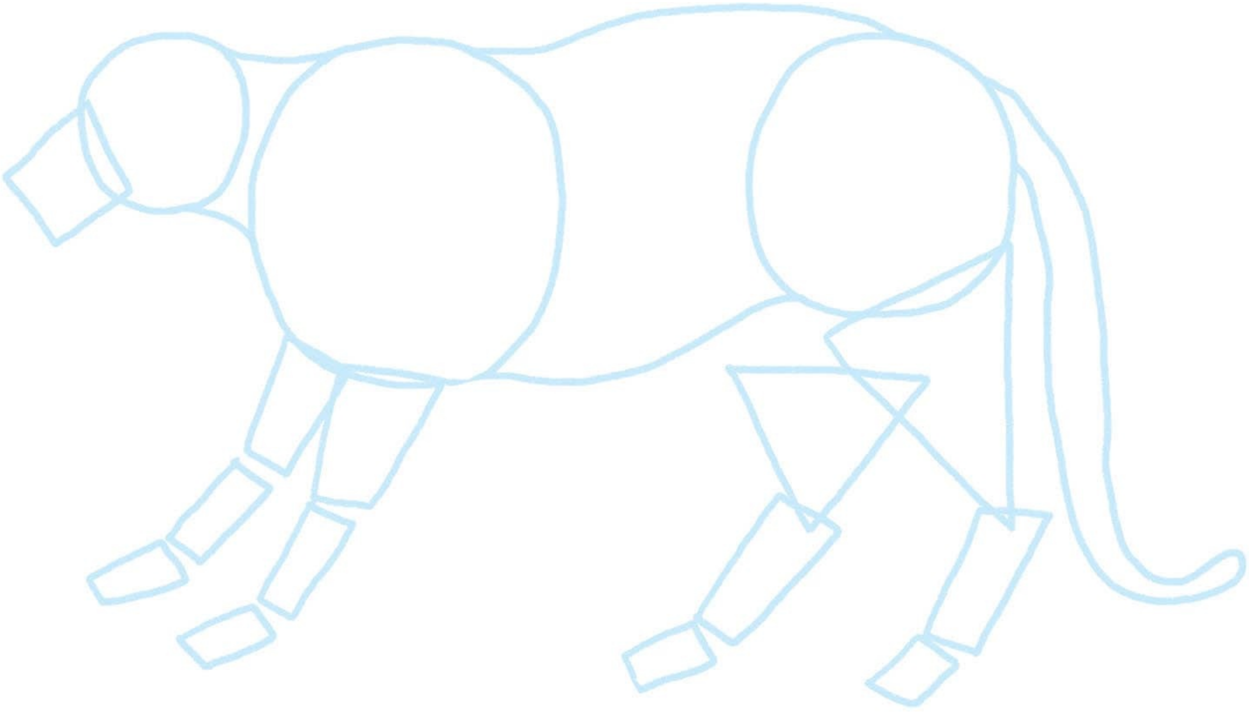
Most four-legged animals' back legs bend in the opposite direction from those of a human. They also have large, round haunches. To draw them, start by using a circle for a haunch, and then build the back leg off of it.



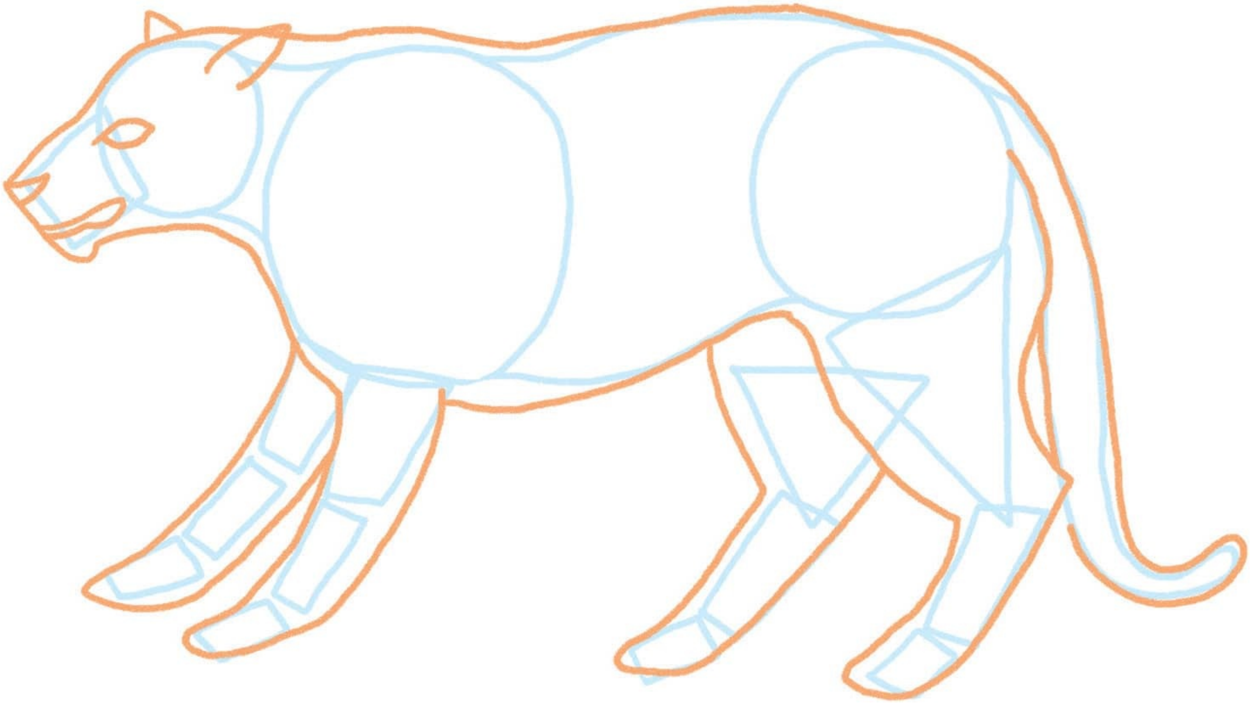








STEP 1. Using simple shapes, create an armature for your big cat. Use large circles for the head, chest, and haunches.

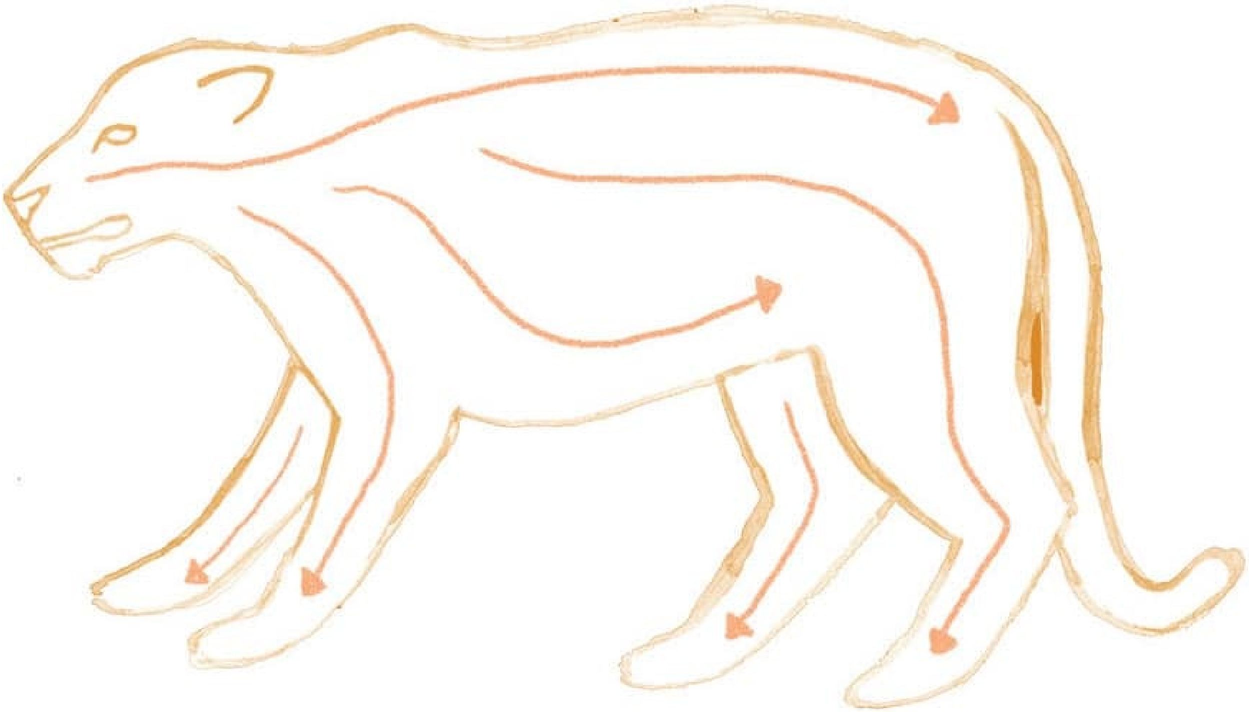


STEP 2. Now outline the general shape of your big cat in your base color. Here's where you can add the eyes, ears, and mouth. Once you have the full outline, erase or paint over your simple shapes.

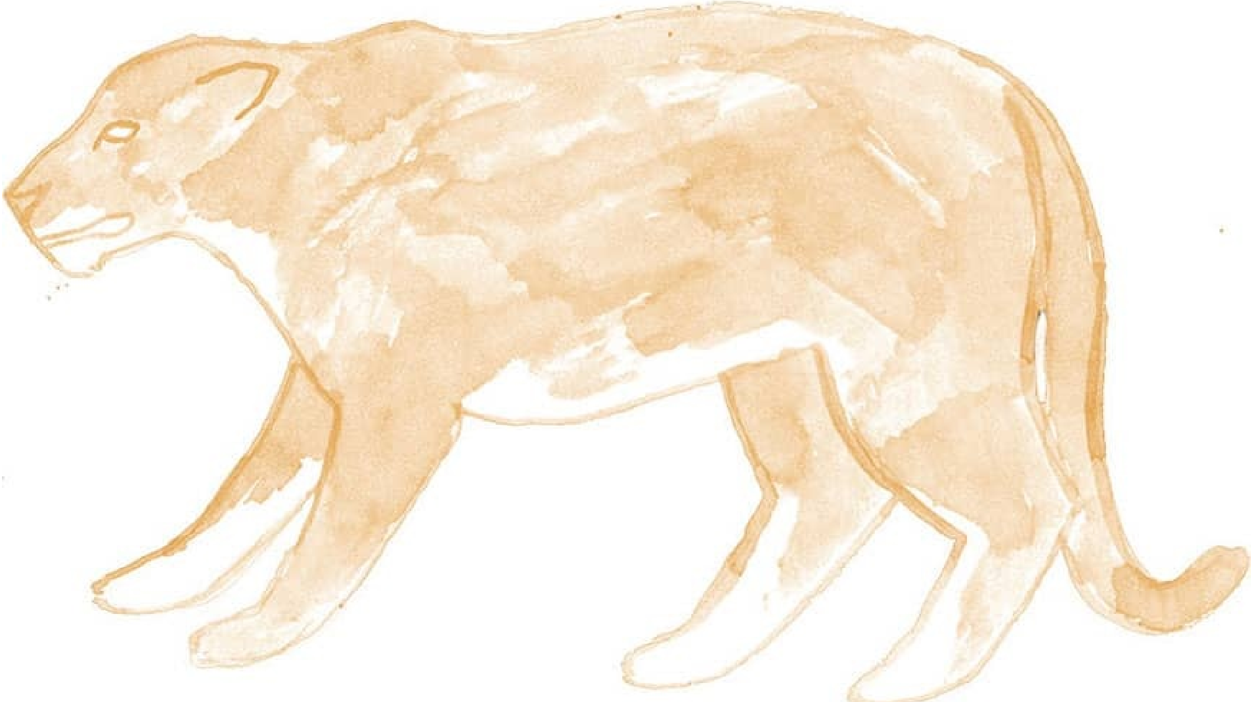
Although there are subtle differences in the body shapes of different big cats, they are largely the same. While similar to those of house cats in some ways, big cats’ bodies are packed with muscles. Therefore, use a larger circle for the chest and a slightly smaller circle for the haunch to define the major muscle centers. Once you've gotten the hang of the general shape, you can experiment with fur length and color patterns to define which kind of cat you’re illustrating.

JAGUAR

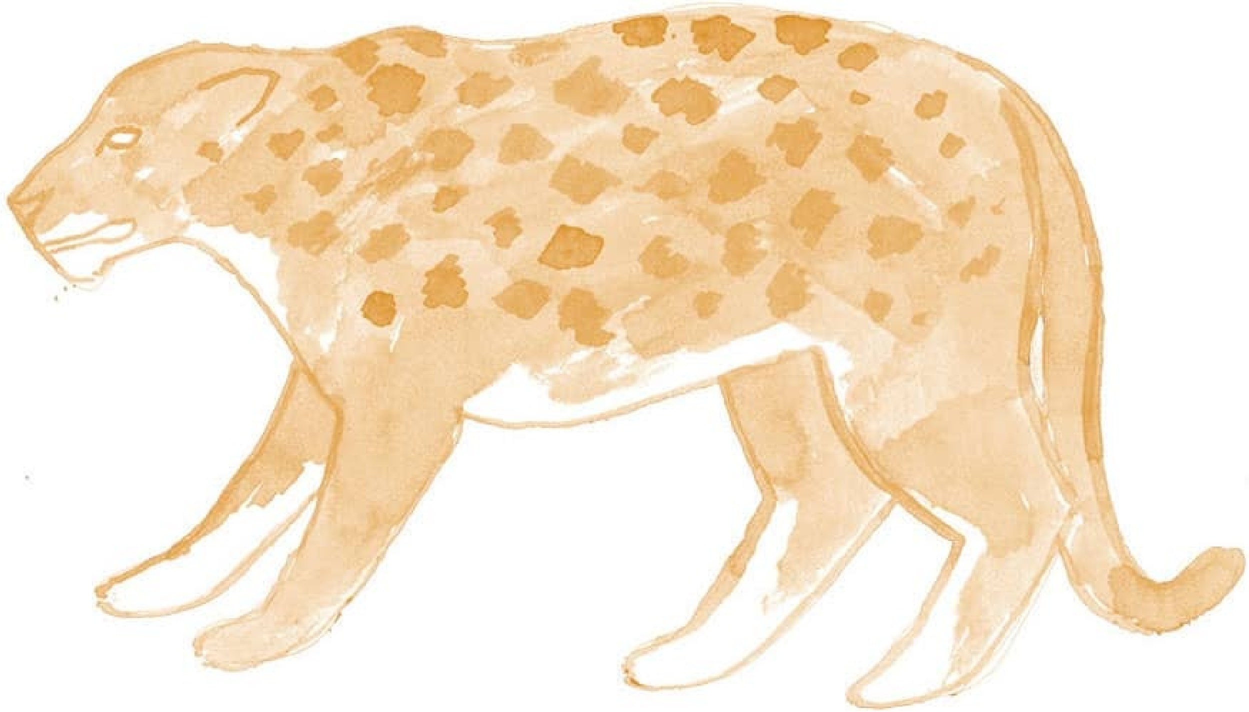
Jaguars are found in the jungles of South America. They have short fur to help them cope with the hot temperatures of their home, and they are agile, which allows them to silently hunt their prey. What really sets them apart, though, is their spots. To illustrate jaguars, start by drawing a simple, big, orange-brown cat. Then take time to create the black-and-orange spots on their bodies, as well as the black stripes around their mouths and ears (see Patterns).



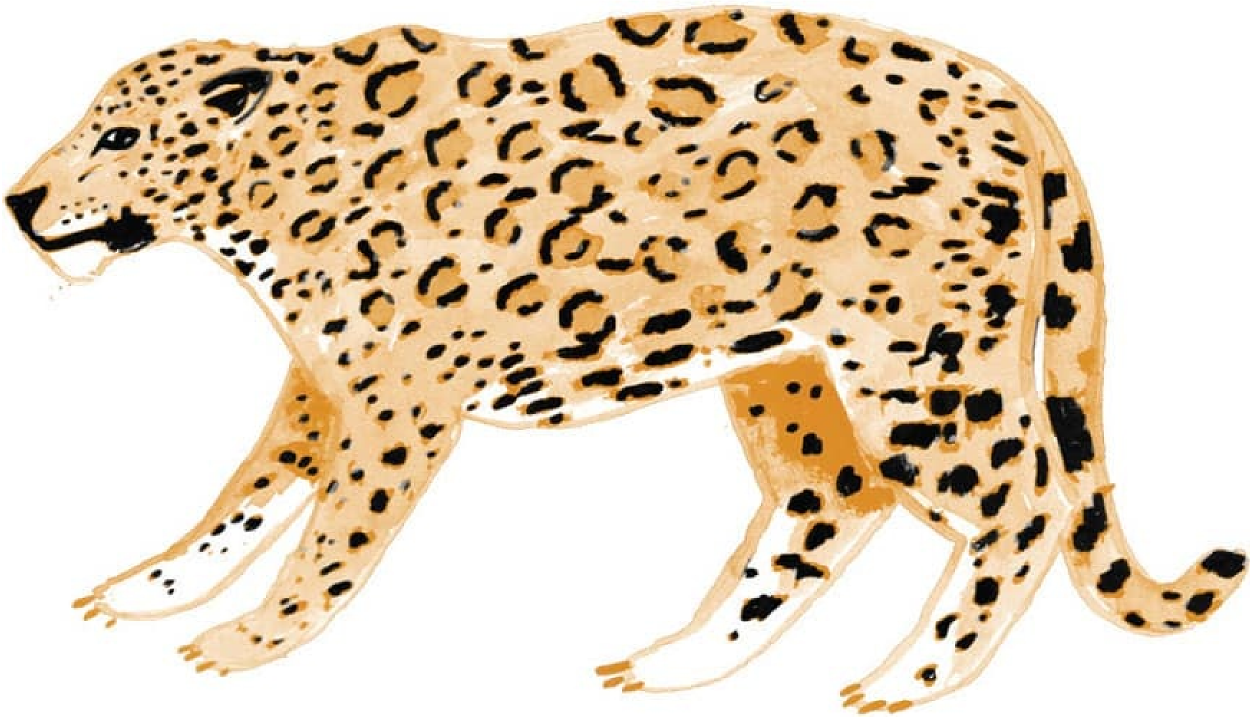
STEP 1. Draw an armature of a big cat like in step 1 on the opposite page. Outline it in your base color, then erase or paint over the shapes. Take note of how the animal flows; use the arrows above to guide the direction you color it in.



STEP 2. Now follow the directional arrows and fill in the jaguar with the base color. Use long, uneven brushstrokes to give the illusion of fur. Make sure to keep the belly, neck, and inner legs white.



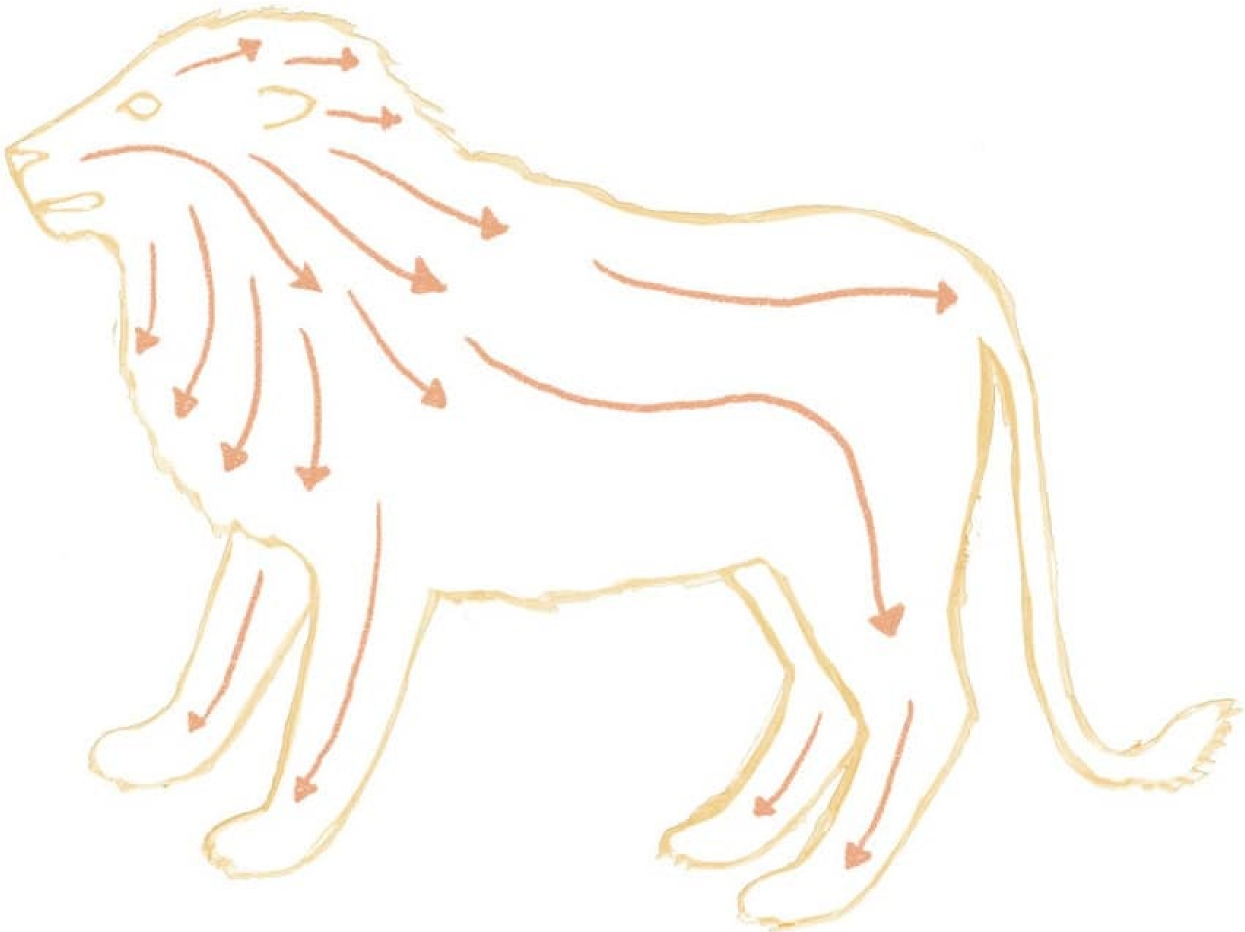
STEP 3. Using a darker shade of the base color, add spots onto the jaguar's back and hindquarters.



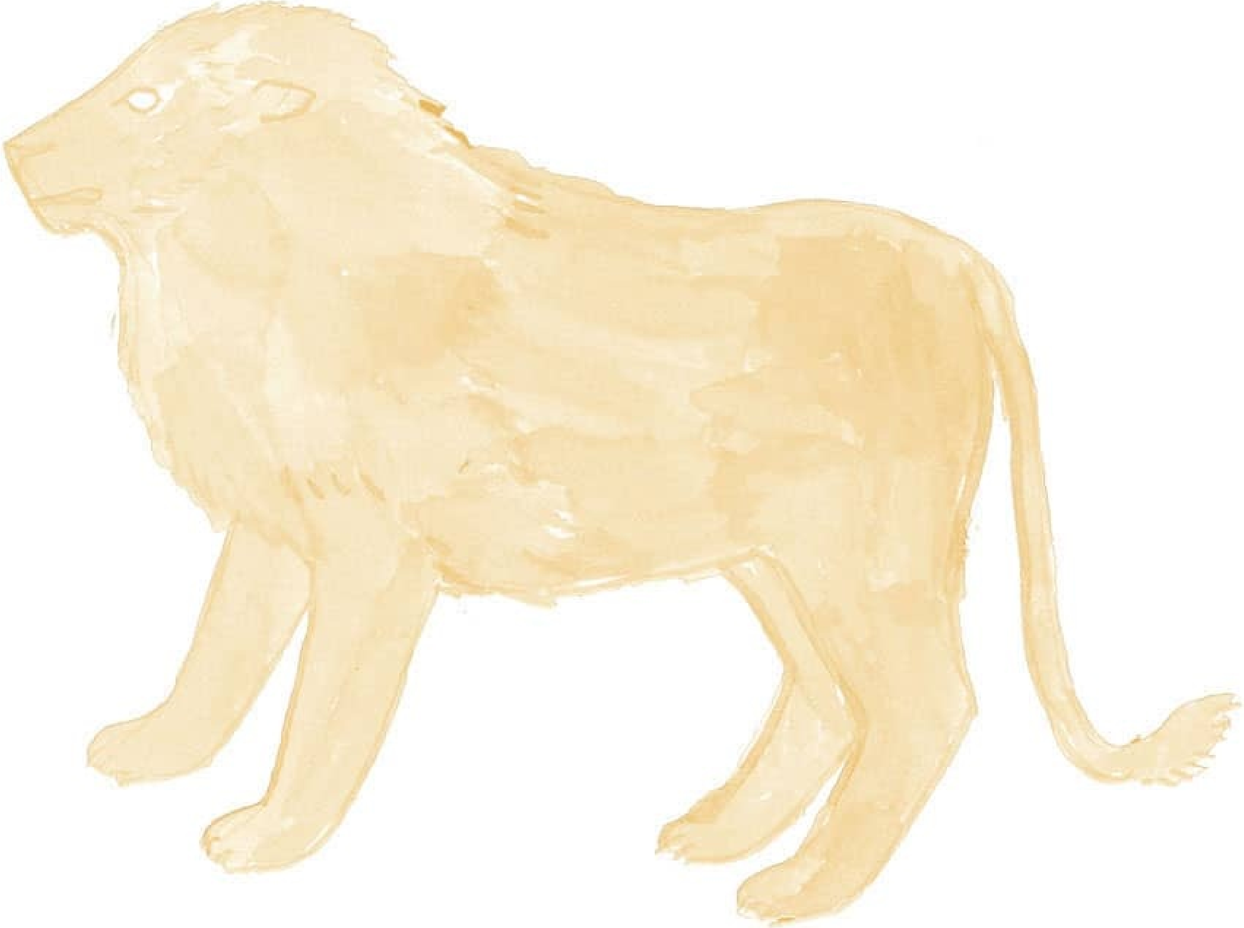
STEP 4. Now add the black. Partially outline the spots, and then add outlines to the mouth, eyes, ears, and nose. After that, add small, solid black spots to the underside, legs, and tail of the jaguar. Finally, use the base color to add three little claws to each paw.

LION

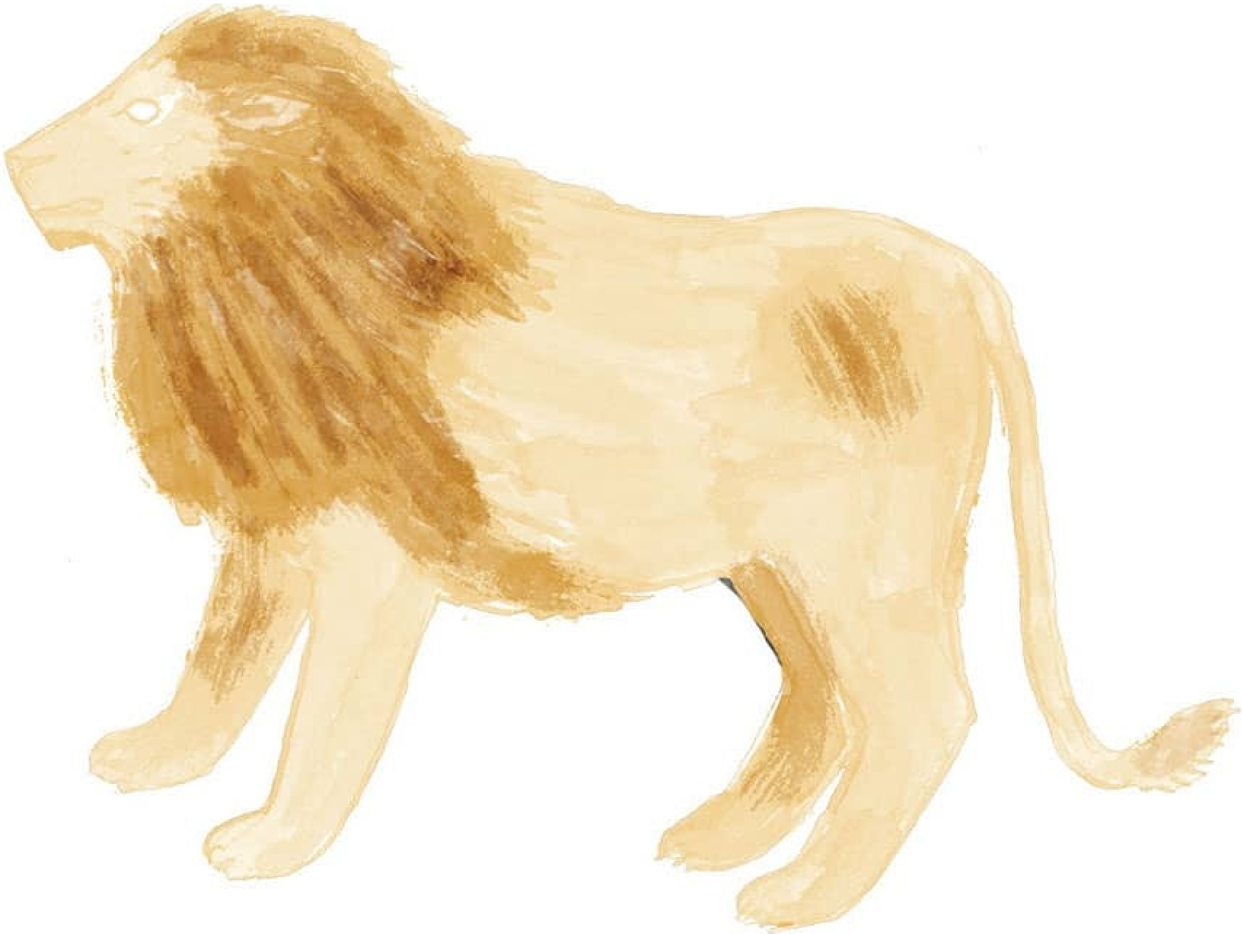
Lions are muscular and compact, with thicker legs and bodies than other big cats. Their fur is short, except for the large mane on males, which often extends from the top of the head and continues down to the belly (so keep drawing it when in doubt, as it goes further than you think!). Illustrating a lion with its head raised conveys nobility and honor, which are traits that are often assigned to these majestic animals in stories and legends.



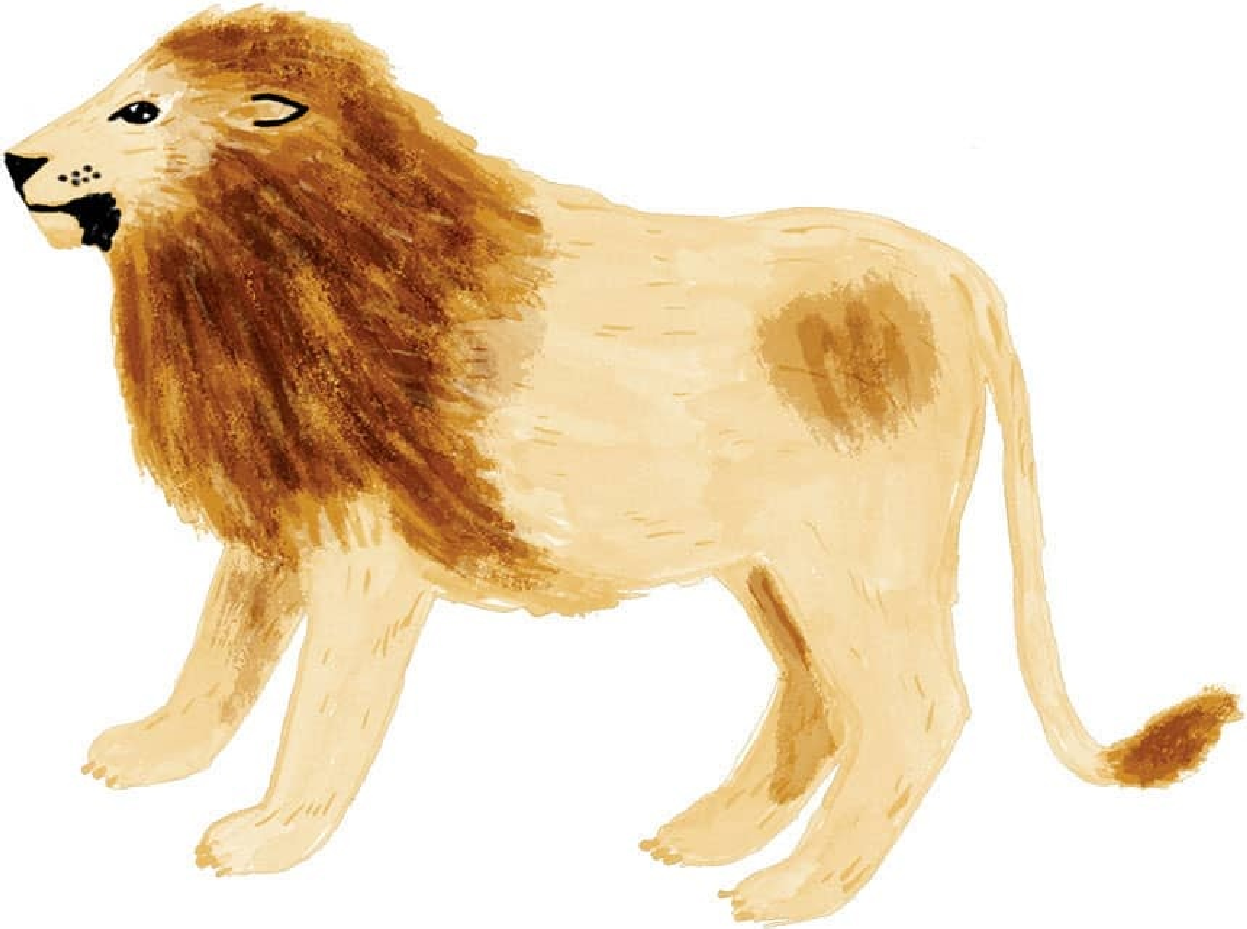
STEP 1. Draw an armature of a big cat like in step 1. Using your base color, outline its head, neck, chest, and tail tip with fluffy "fur," then erase or paint over the shapes. Use the directional arrows above to guide your brush or pen strokes.



STEP 2. Fill in the outline with the base color.



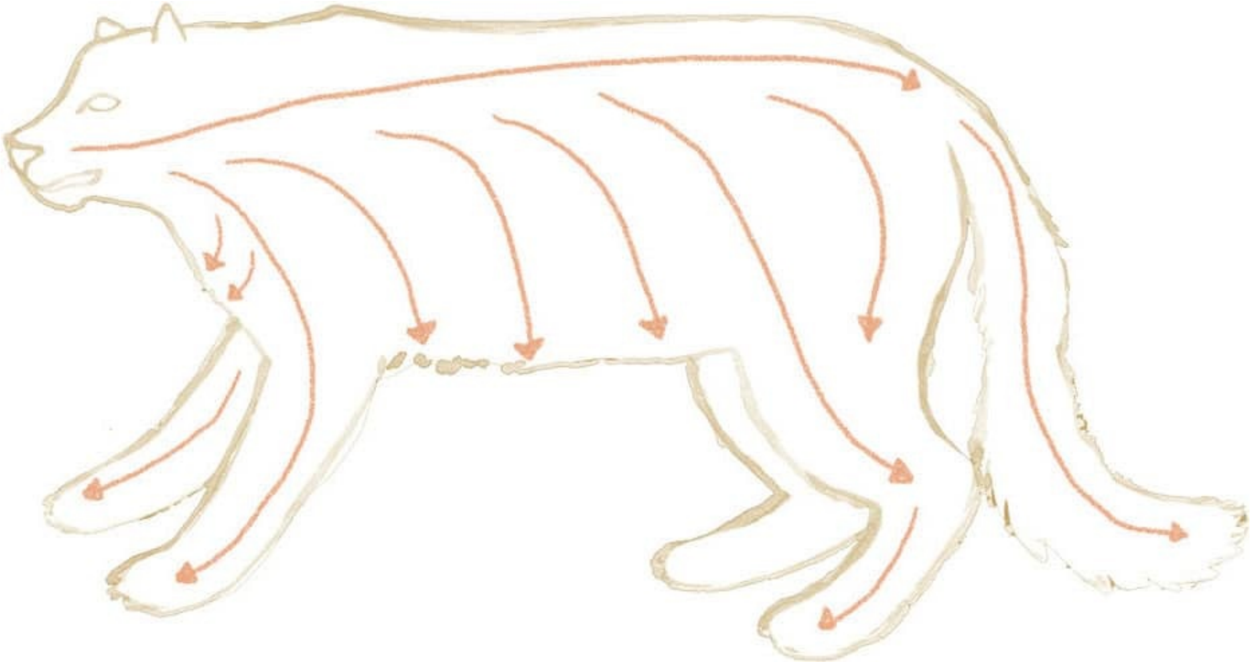
STEP 3. Using a darker color, add uneven brushstrokes on its head and neck to create its mane (make sure to leave room for the ear!). Then use the same color to add fur to the belly and haunches, as well as for shading the insides of the front and back legs.



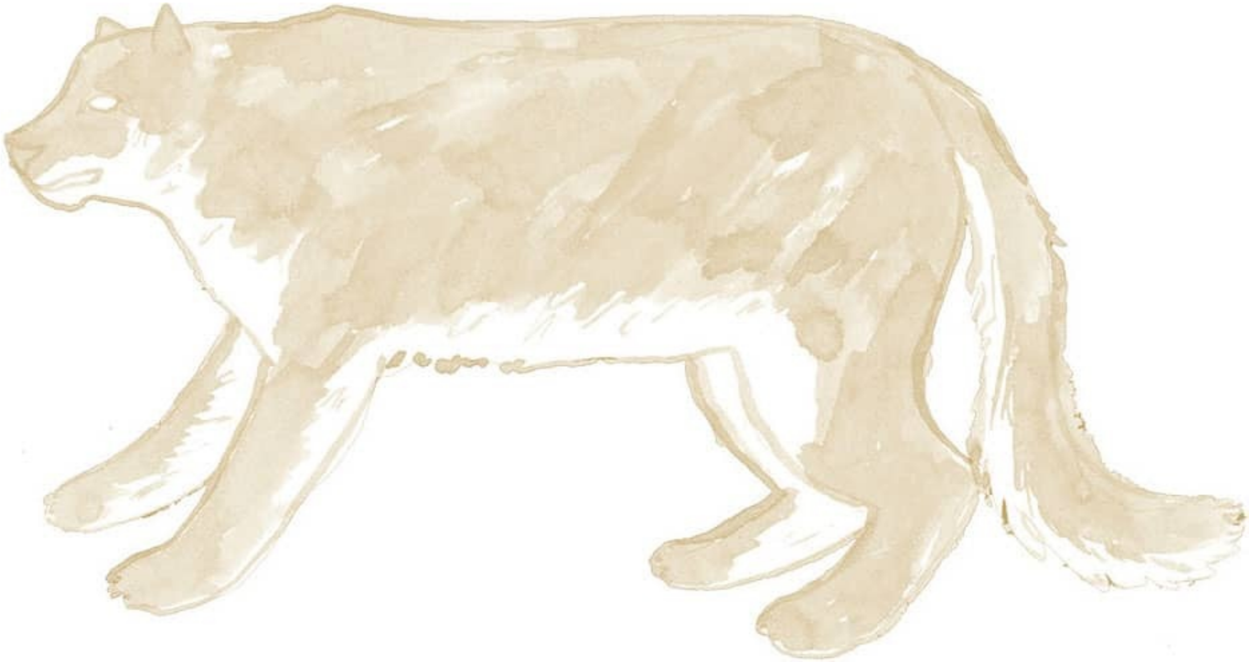
STEP 4. Use an even darker color to highlight the mane and tail. Then use black to outline the facial features. Finally, add claws to the lion's paws.

SNOW LEOPARD

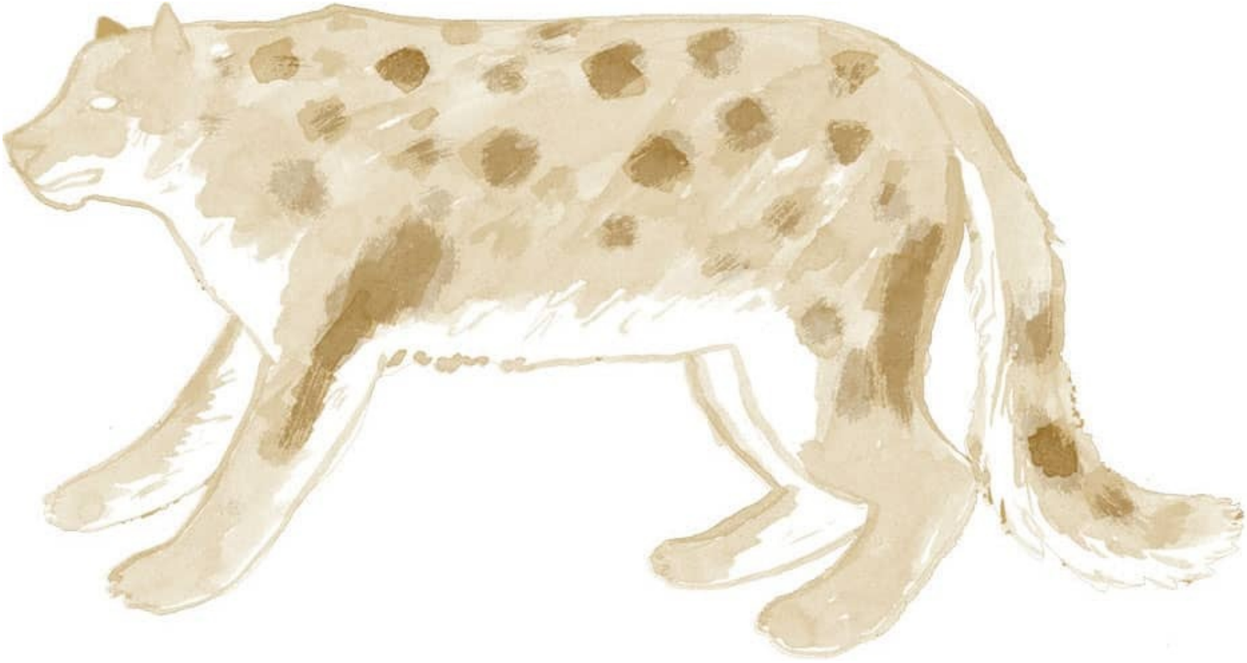
Snow leopards are covered with thick, long fur that makes them seem wider than they really are. They also have long, fluffy tails, which helps them maintain their balance in high altitudes. Make sure to give your snow leopard lots of scruffy lines around the edges. Like jaguars, snow leopards are known for their spots, so take your time practicing their color patterns to get their signature markings just right (see Patterns).



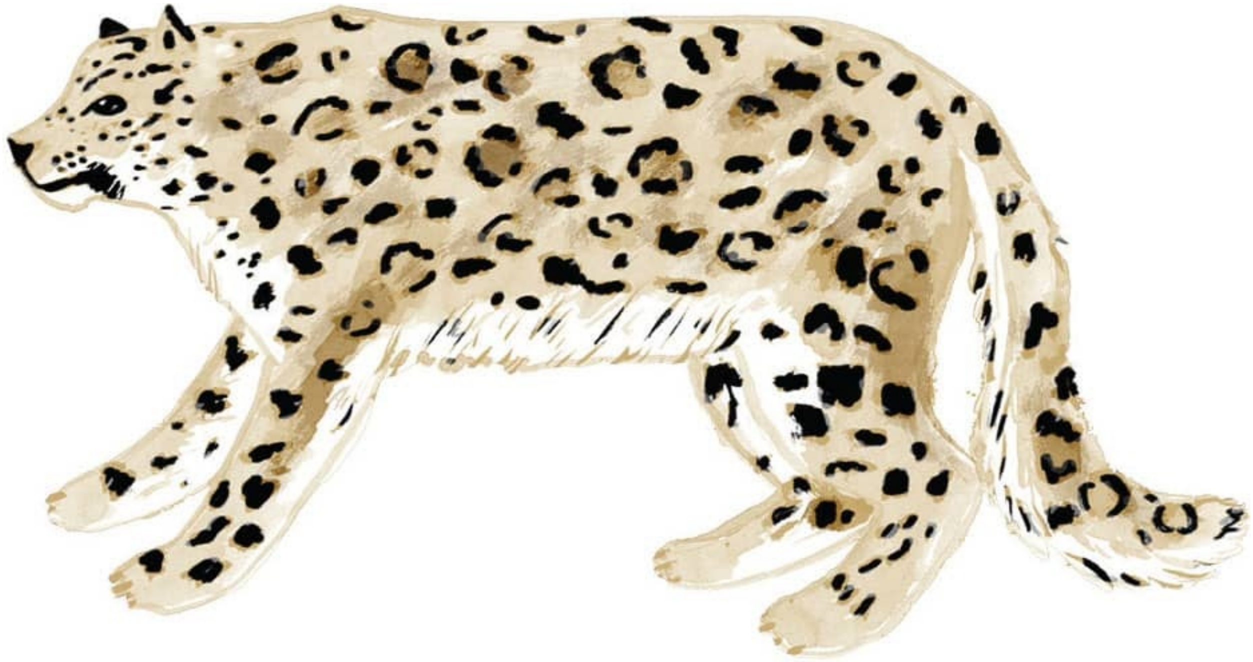
STEP 1. Draw an armature of a big cat like in step 1. Using your base color, outline its head, neck, chest, and tail with fluffy "fur," then erase or paint over the shapes. Note how the directional arrows swoop into the snow leopard's extra fur.



STEP 2. Leaving plenty of white around the undersides of the face, tail, and legs, fill in the top two-thirds of the snow leopard with the base color.

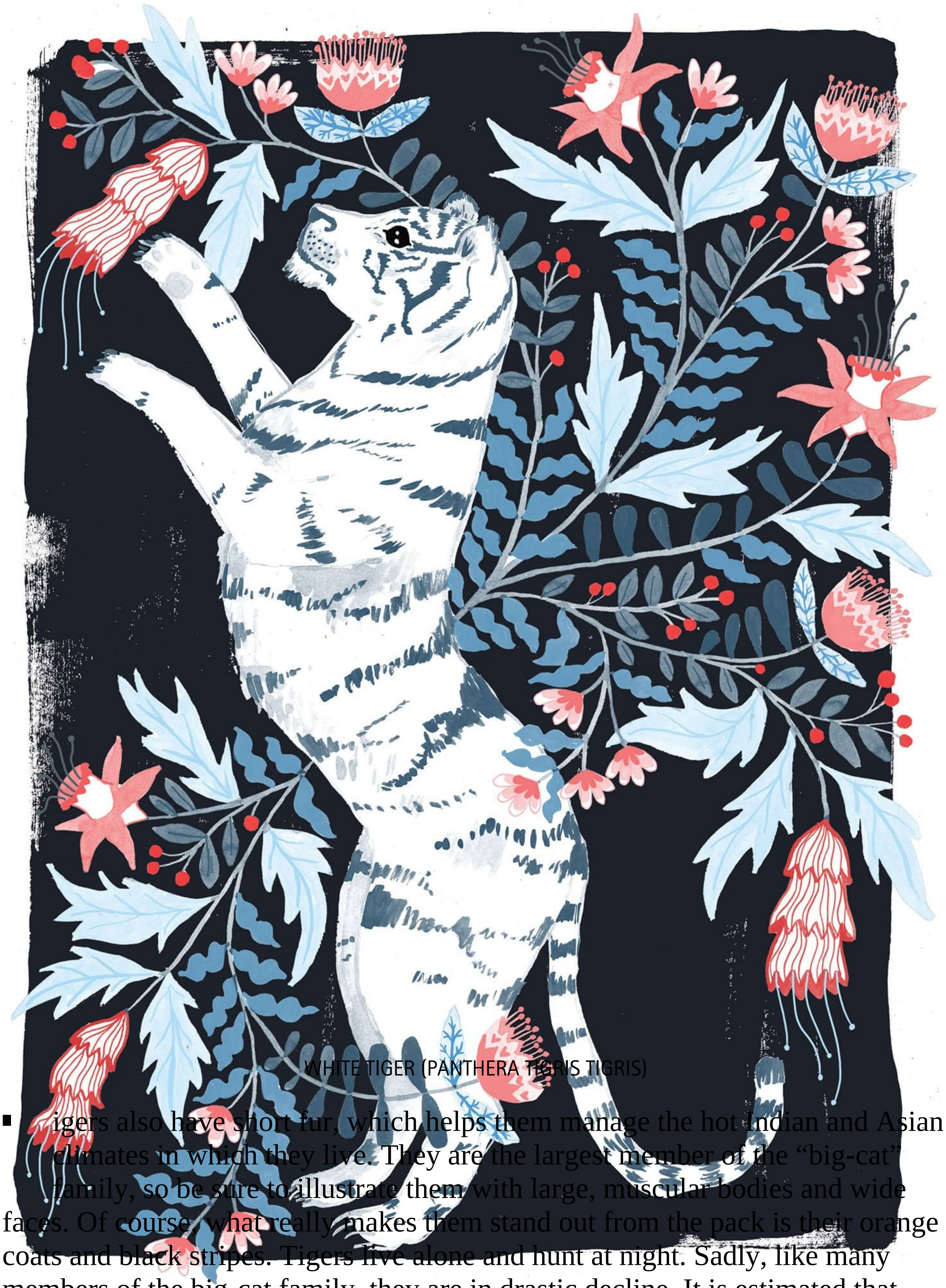


STEP 3. Add darker spots to the leopard's back and tail. Note that the snow leopard has similar spots to the jaguar.



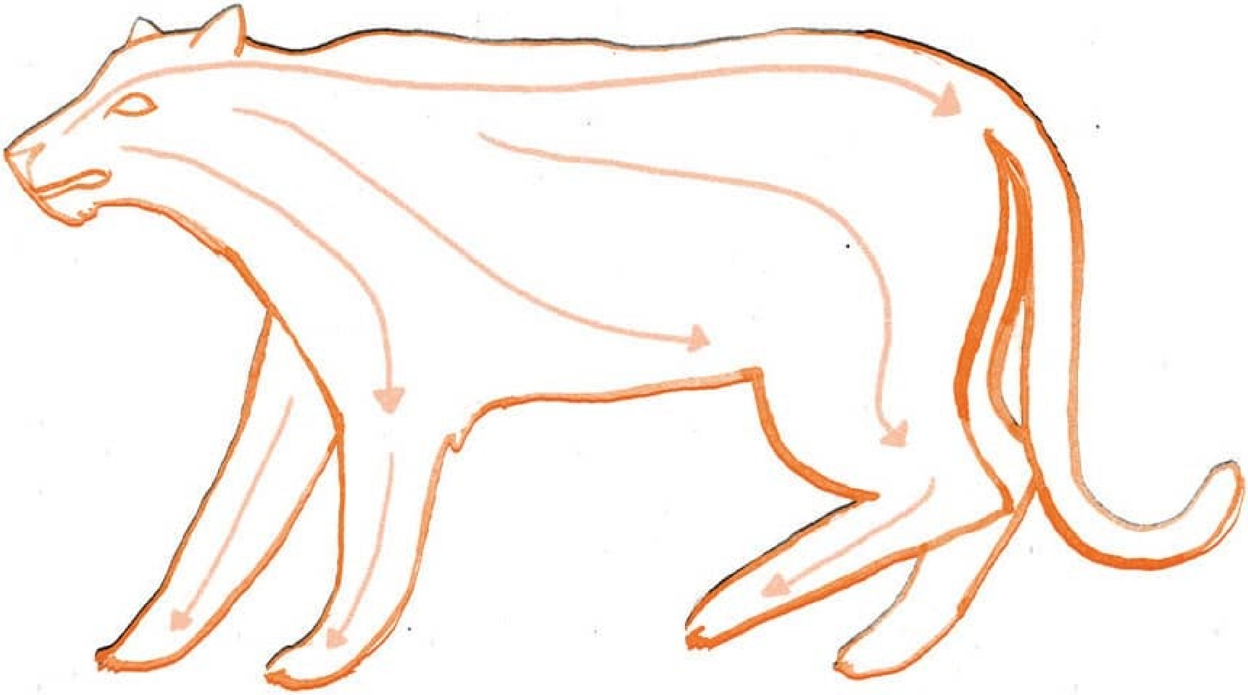
STEP 4. Outline the spots in black, then add plenty of uneven black spots around them. Next, outline the facial features in black.

TIGER

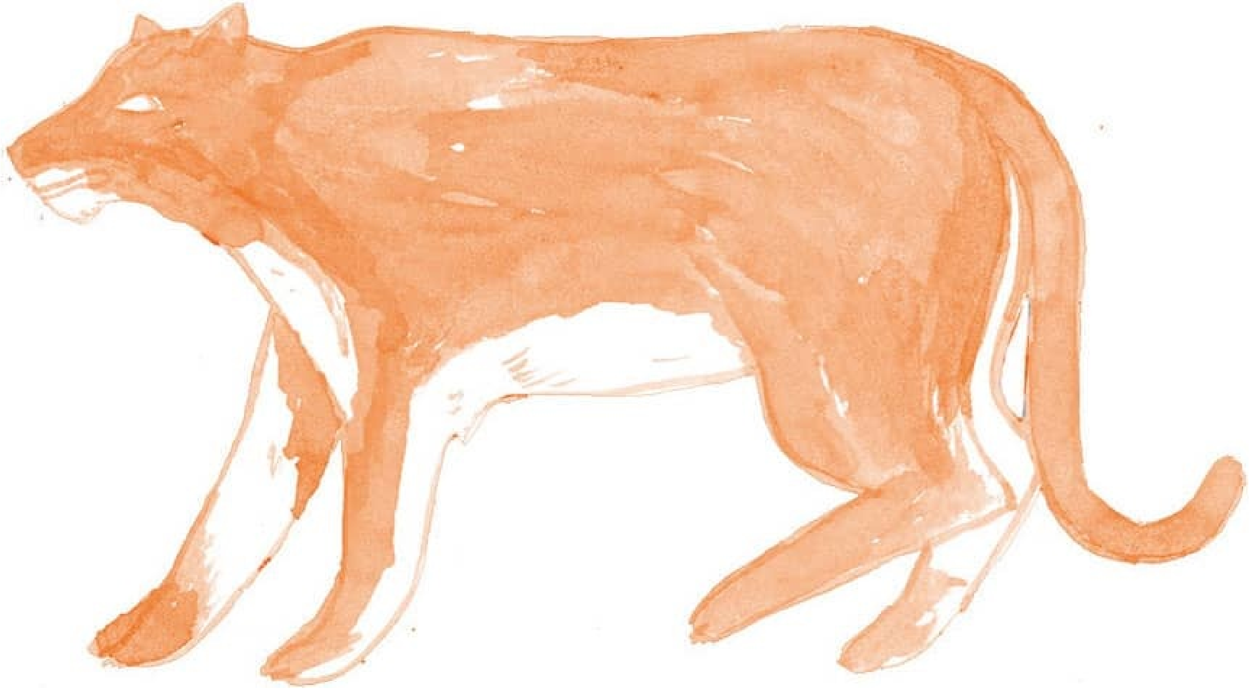


WHITE TIGER (PANTHERA TIGRIS TIGRIS)

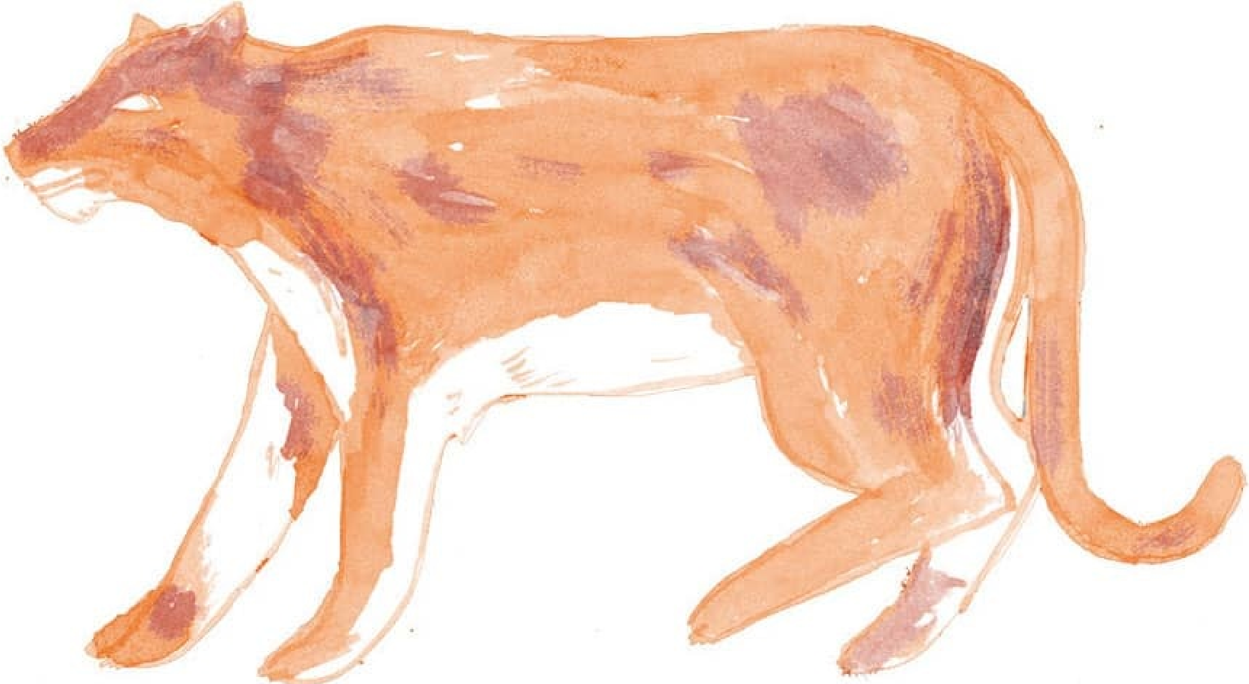
▪ igers also have short fur, which helps them manage the hot Indian and Asian climates in which they live. They are the largest member of the “big-cat” family, so be sure to illustrate them with large, muscular bodies and wide faces. Of course, what really makes them stand out from the pack is their orange coats and black stripes. Tigers live alone and hunt at night. Sadly, like many members of the big-cat family, they are in drastic decline. It is estimated that there are fewer than three thousand left in the wild. White tigers, like the one we drew on the opposite page, are especially rare due to being hunted for their unique pigment variations that makes them white.



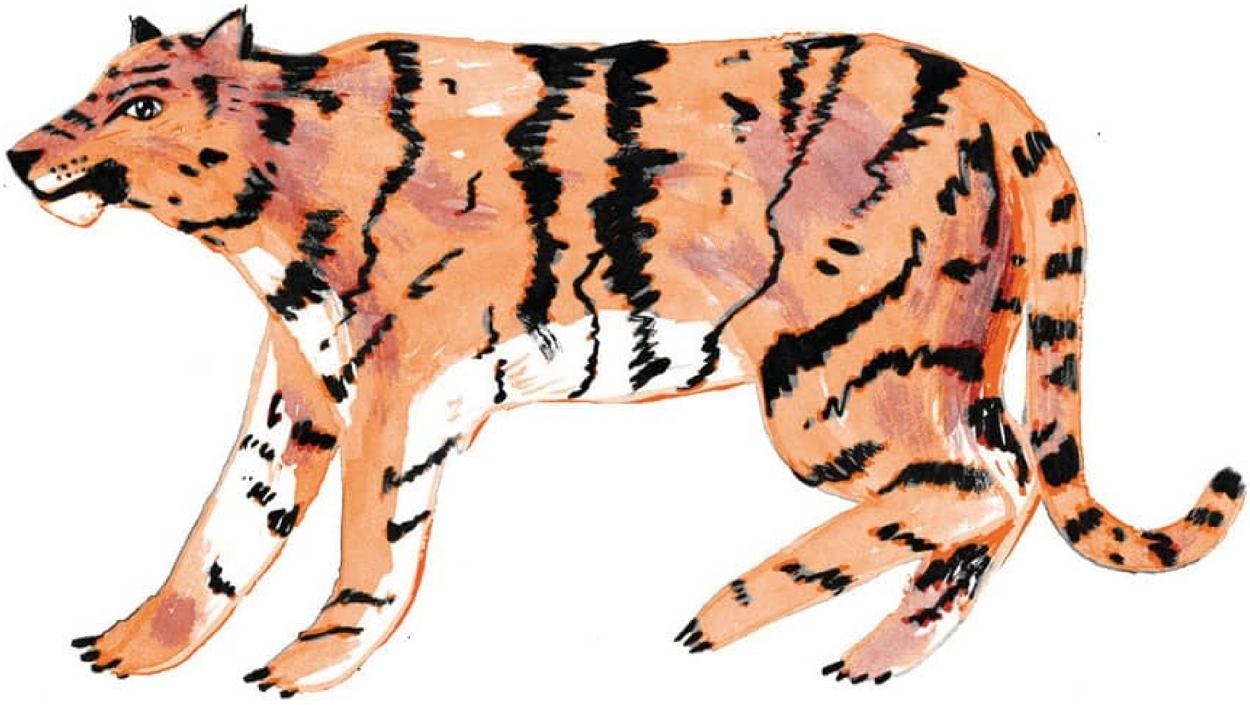
STEP 1. Draw an armature of a big cat like in step 1. Using your base color, outline it, then erase or paint over the shapes.



STEP 2. Now fill in the outline with the base color, making sure to leave the undersides white—its chin, belly, chest, and inner legs.

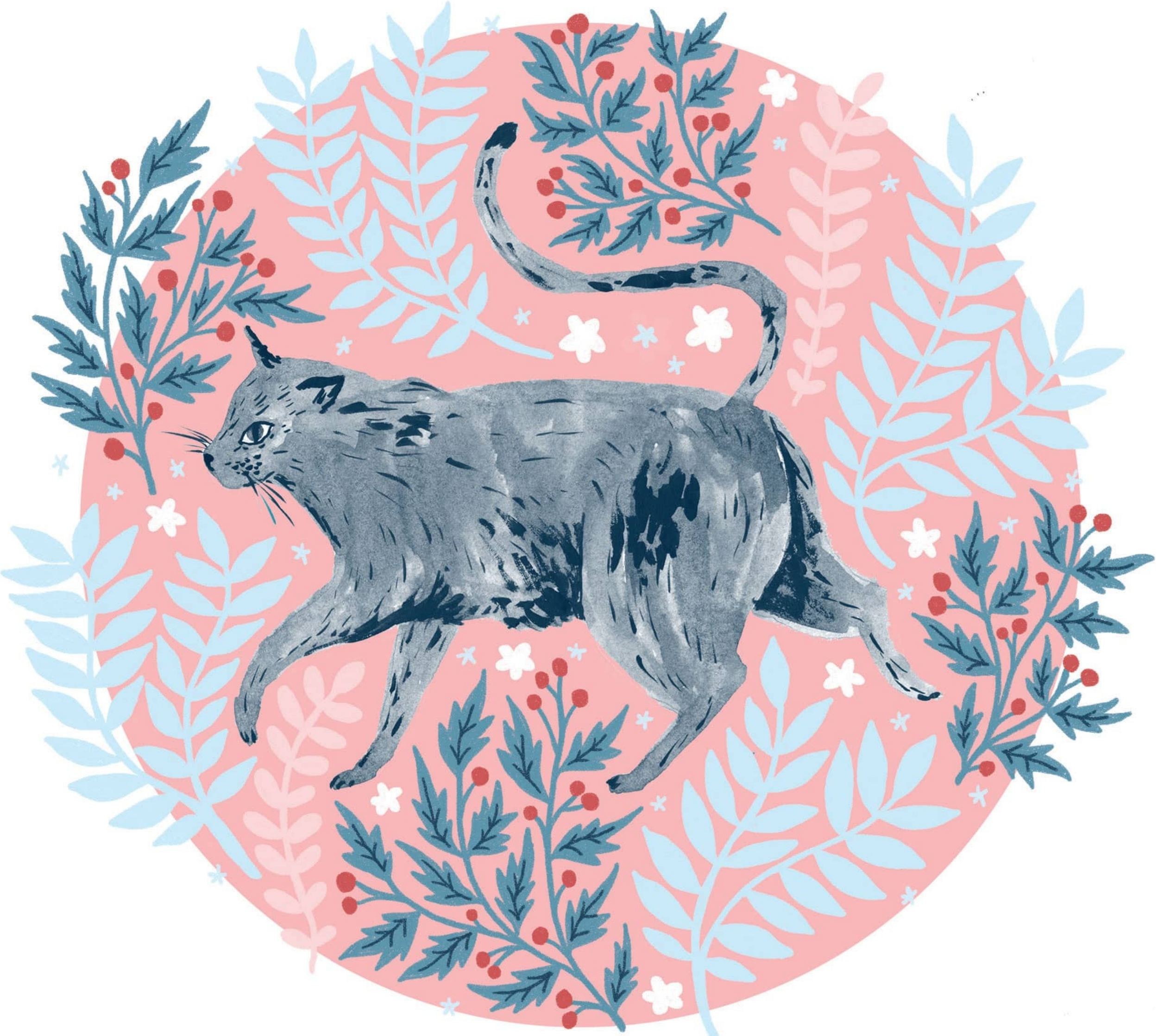


STEP 3. Highlight the snout, chest, haunches, and tail of the tiger with a darker shade of burnt orange.



STEP 4. Now for the fun part—the stripes! Apply tight back-and-forth strokes that slowly taper down to a point. Make sure they vary in size and shape, and follow the curves of the tigers body (see Patterns). Finally, outline the facial features with black.

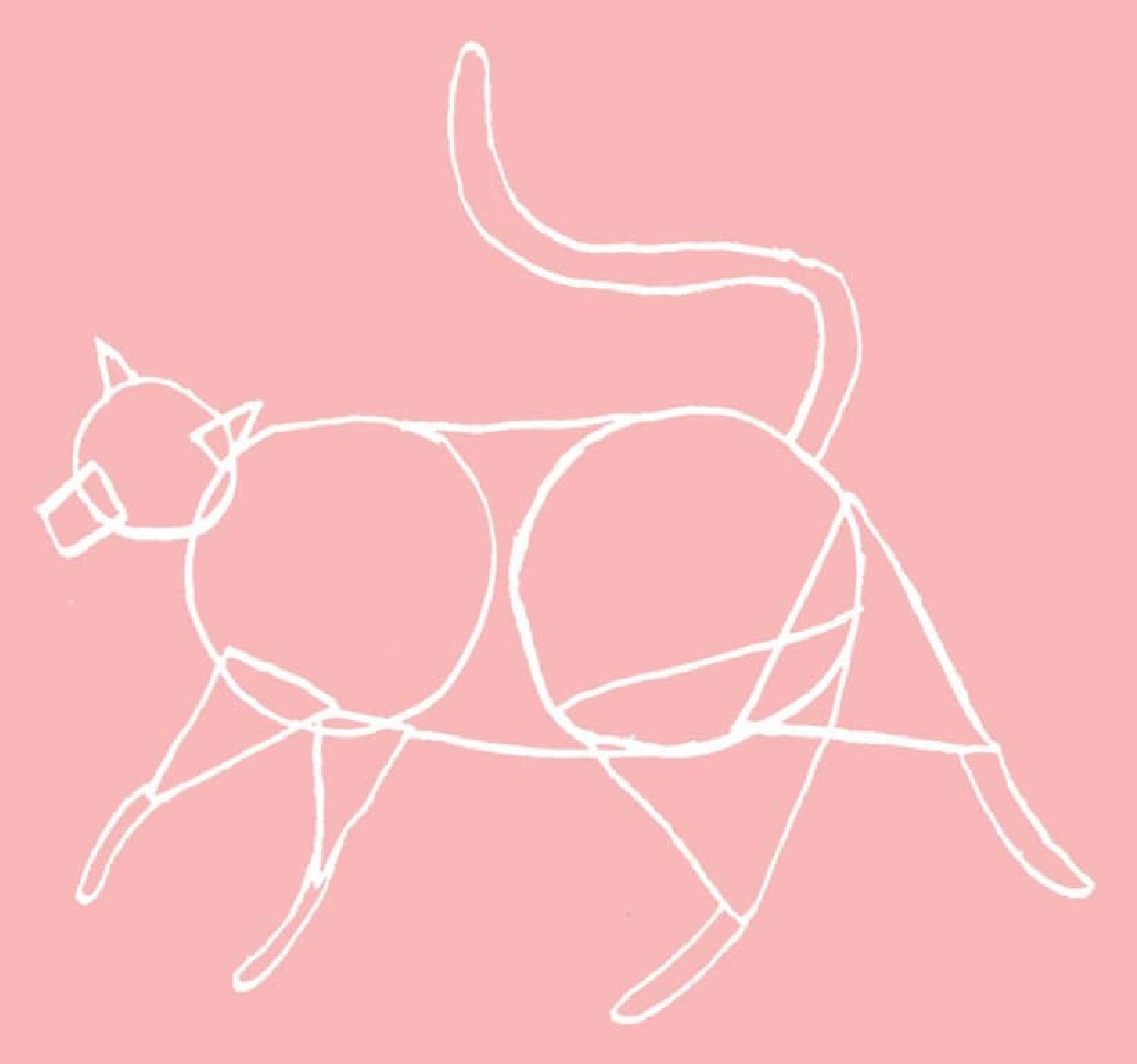
CATS



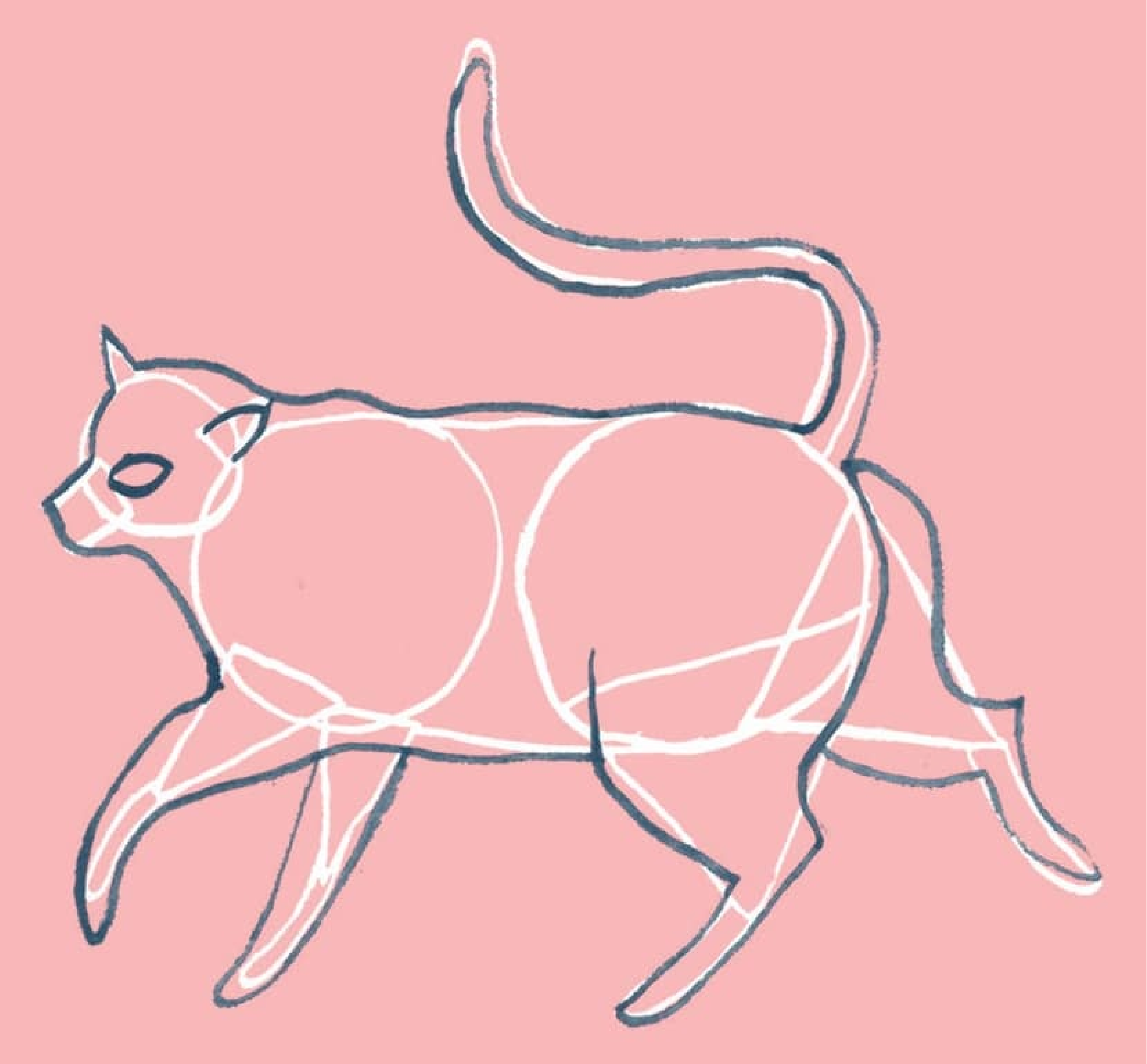
DOMESTIC CAT (FELIS CATUS)

Humans have kept domesticated cats for thousands of years. Although some might believe that cats were first attracted to live with humans by the love, affection, and belly scratches they received, the truth is that these graceful creatues were most likely attracted by the delicious mice and rats living around human settlements! Most domesticated cats are fairly round in the middle, as they are often well fed and very rarely have to hunt for dinner. When drawing a cat, use big circles for their chests and haunches that taper off into thin legs.

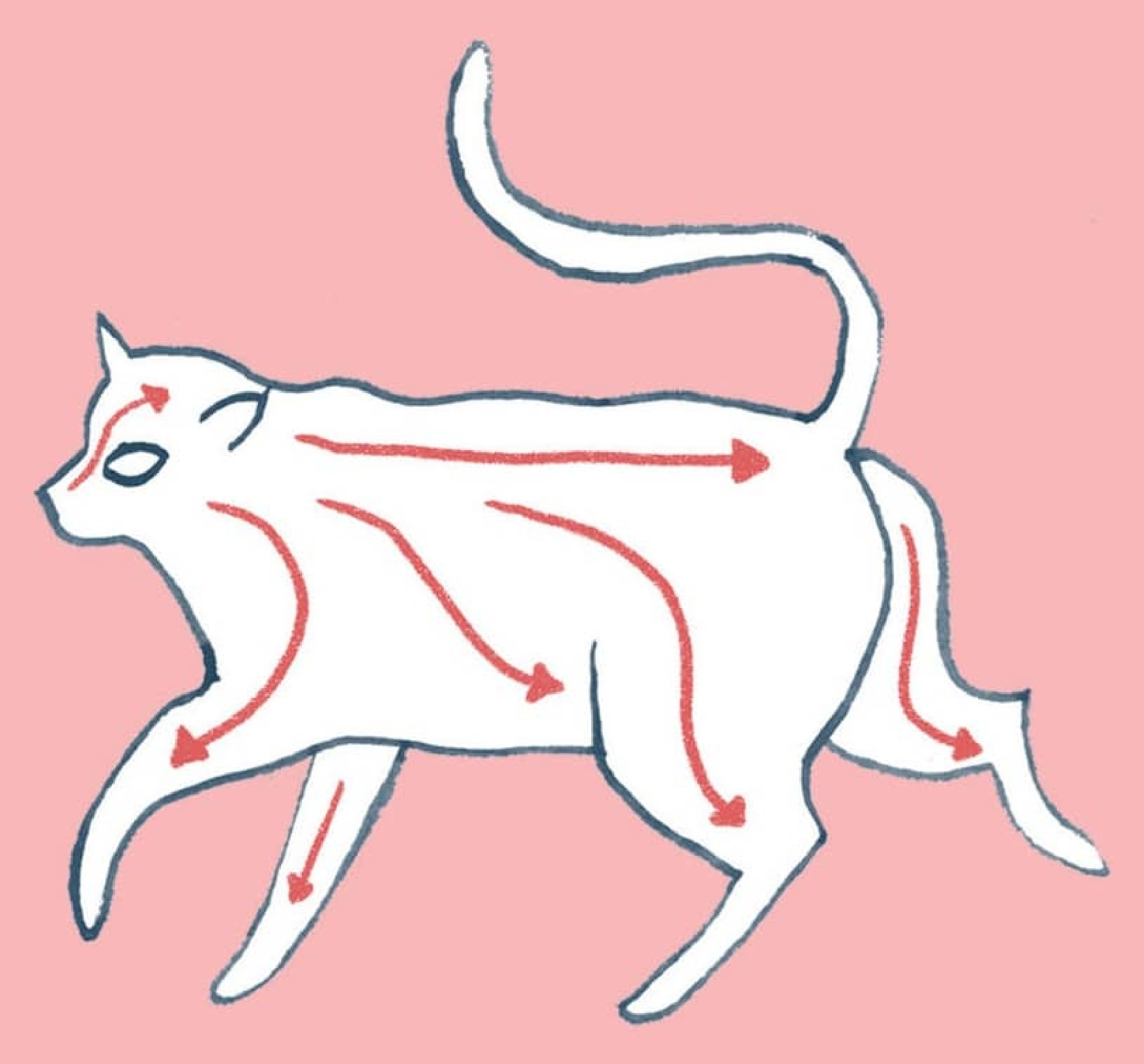
Also, when depicting raised paws, make them hang daintily. Since cats are usually easy to find, they are a perfect animal to study when learning to draw. Be sure to watch their movements and expressions, and capture them as best you can in your drawing.



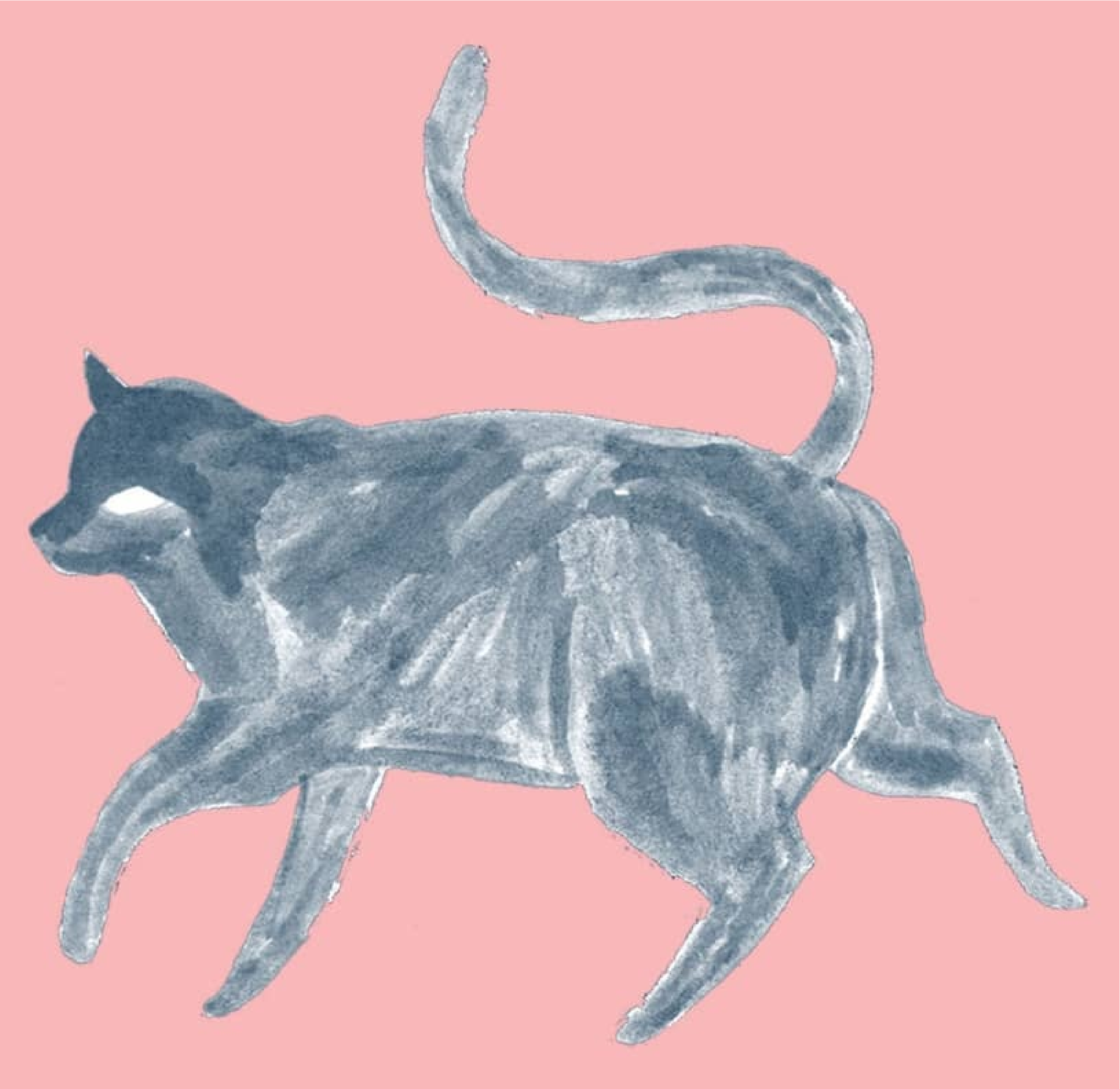
STEP 1. Use simple shapes to create a cat's armature. Make sure to use big circles for the chest and haunches, and dainty, curved shapes for the feet and paws.



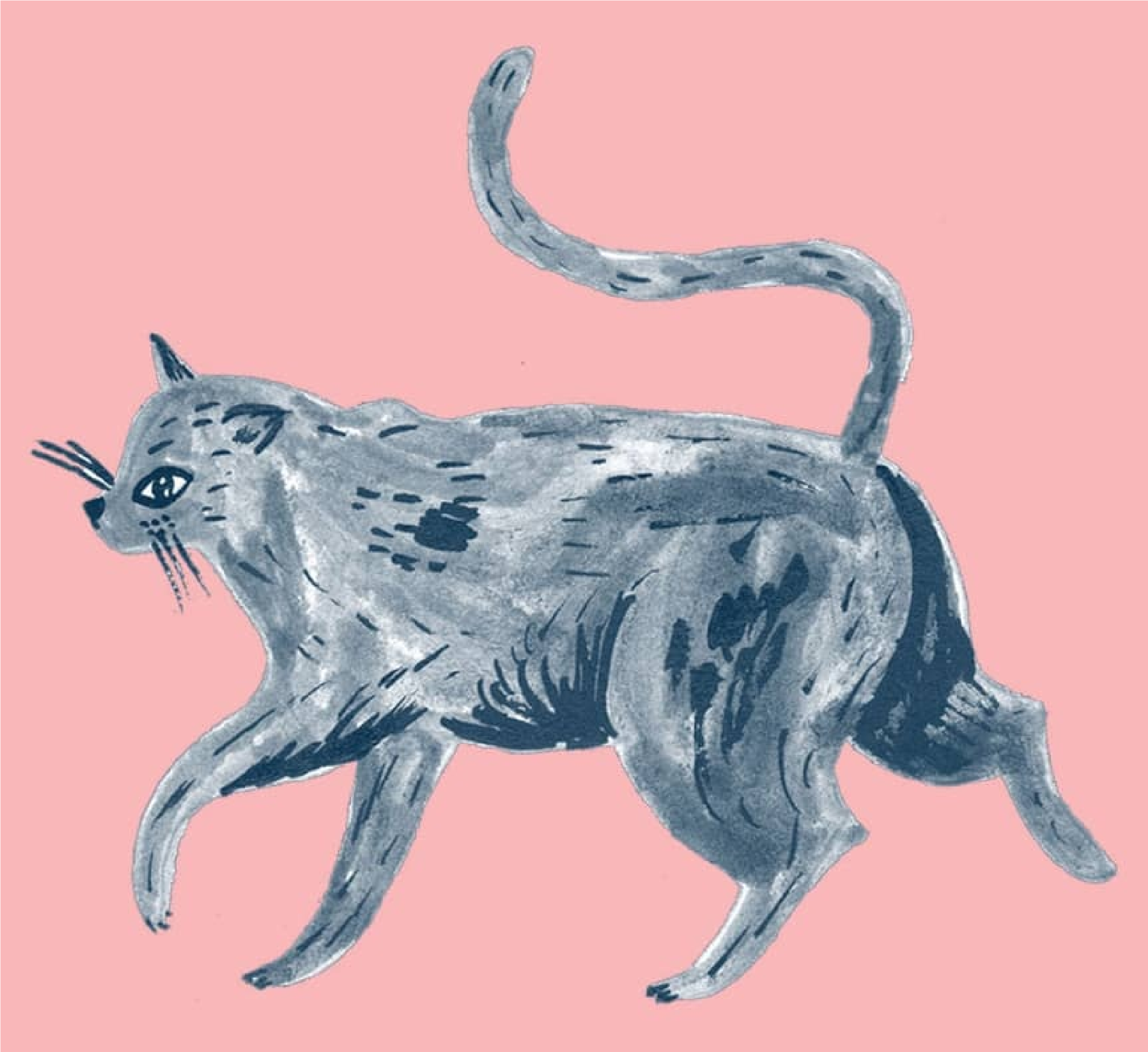
STEP 2. Using your base color, outline the cat, then erase or paint over the shapes.



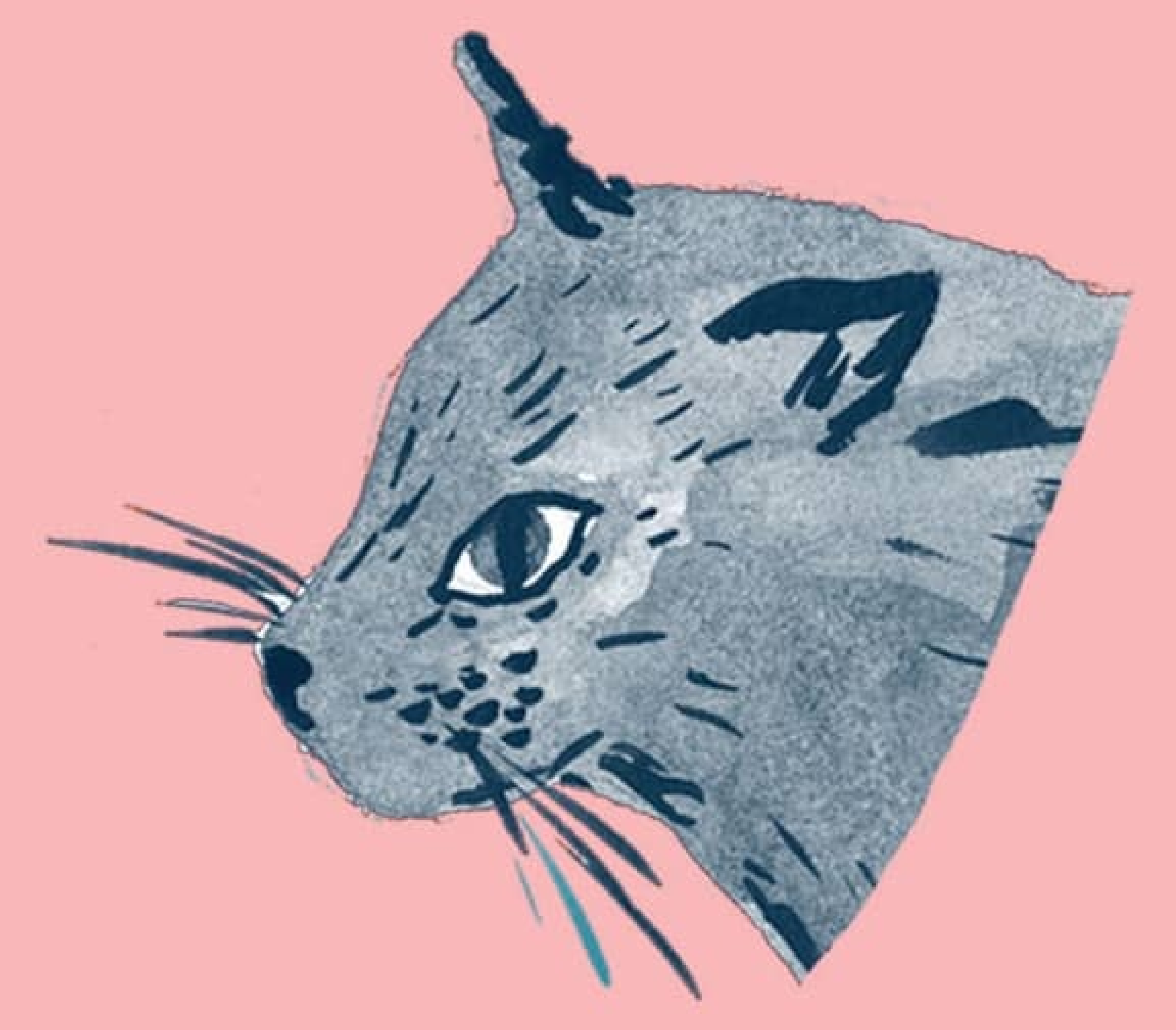
STEP 3. When you paint the cats fur, use the directional arrows above as a guide to get the texture to fit the natural flow of the cat.



STEP 4. Now fill in the cat with your base color, using uneven brushstrokes to make the fur look layered. Leave just enough white in the background to make it look textured.

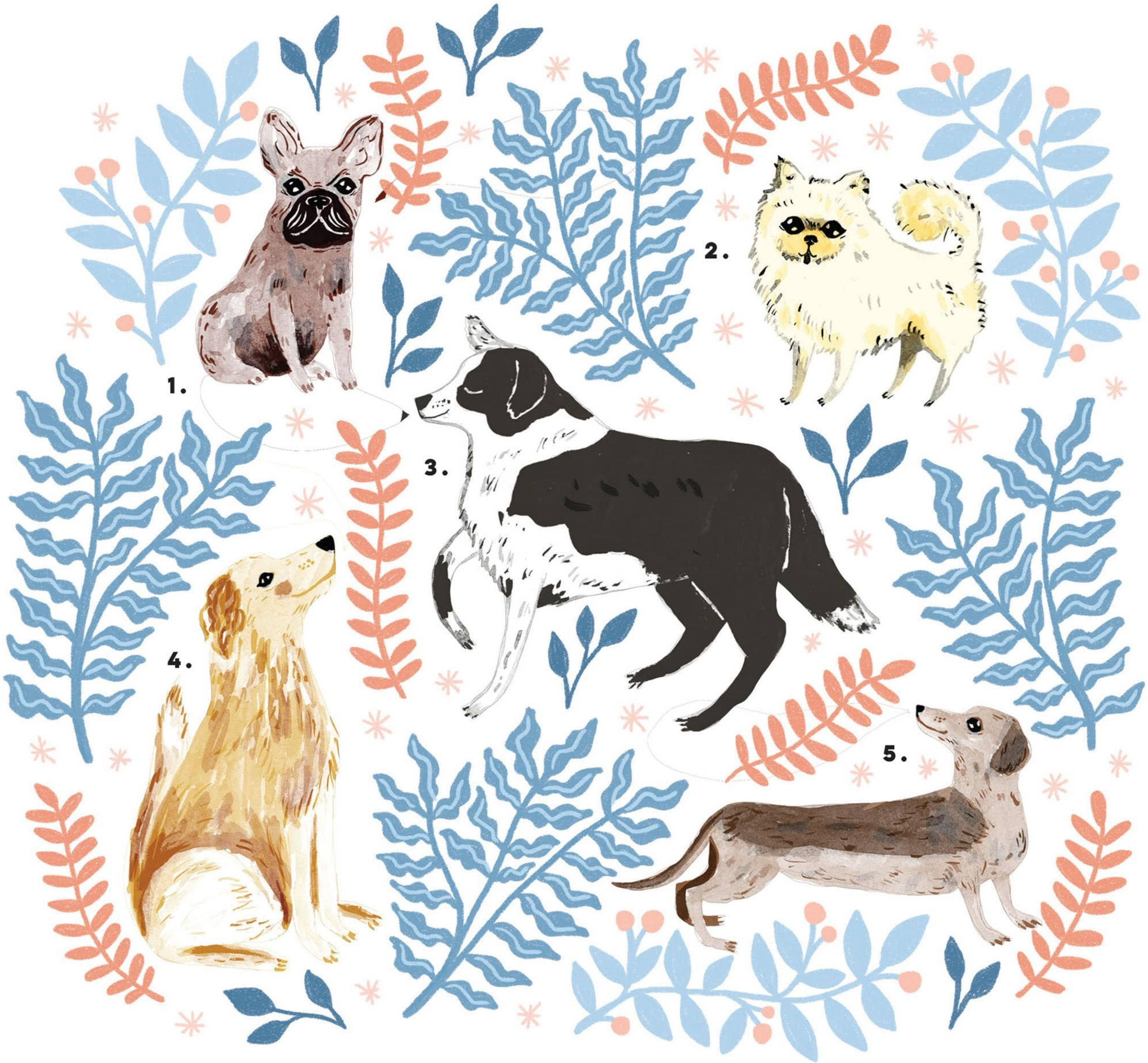


STEP 5. Use a darker shade of the base color to add fur lines, shading, or even spots and patterns along the cat's body.



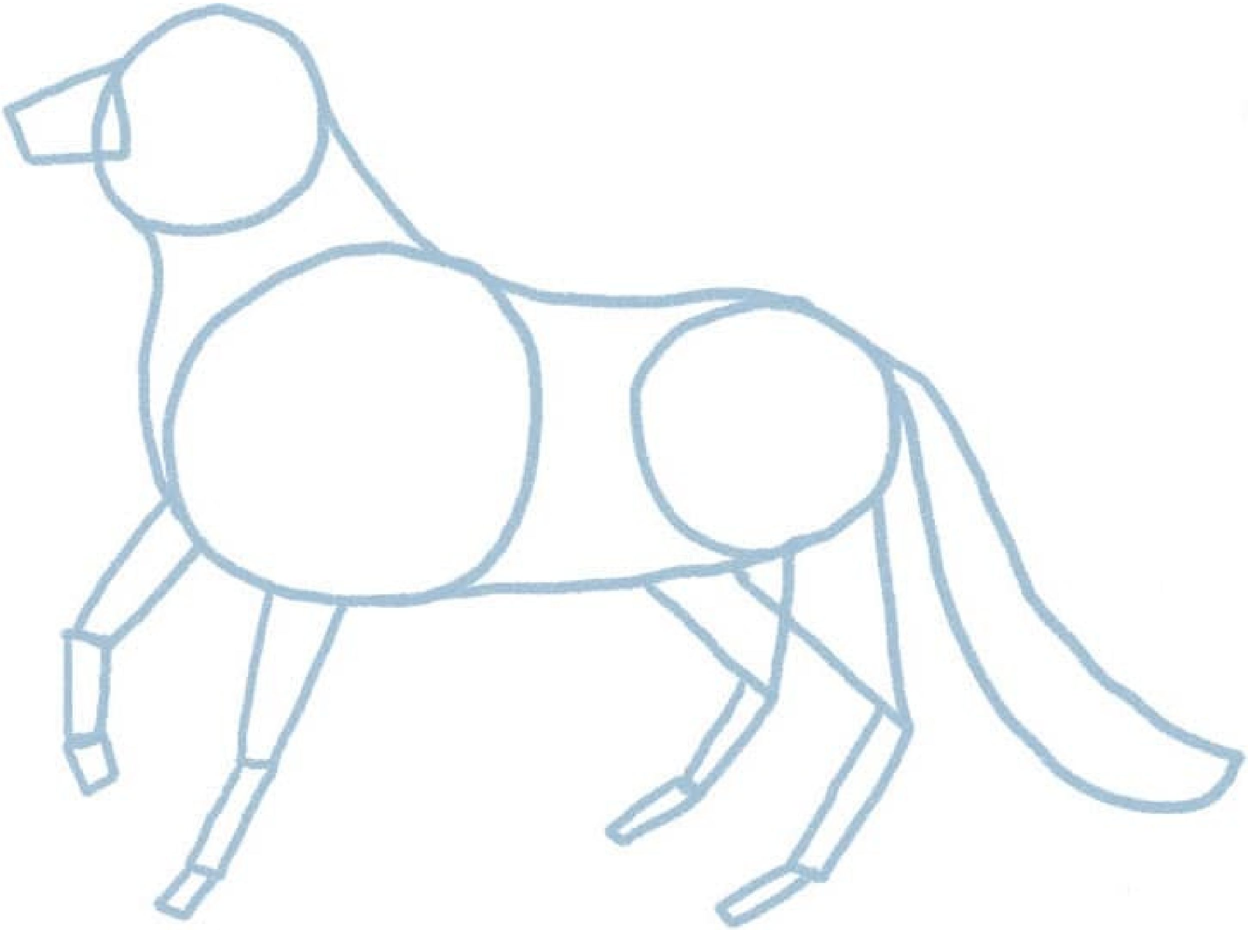
STEP 6. For the facial features, use a small brush to outline the eyes, ears, and nose in black. Then add some thin, little whiskers.

DOGS

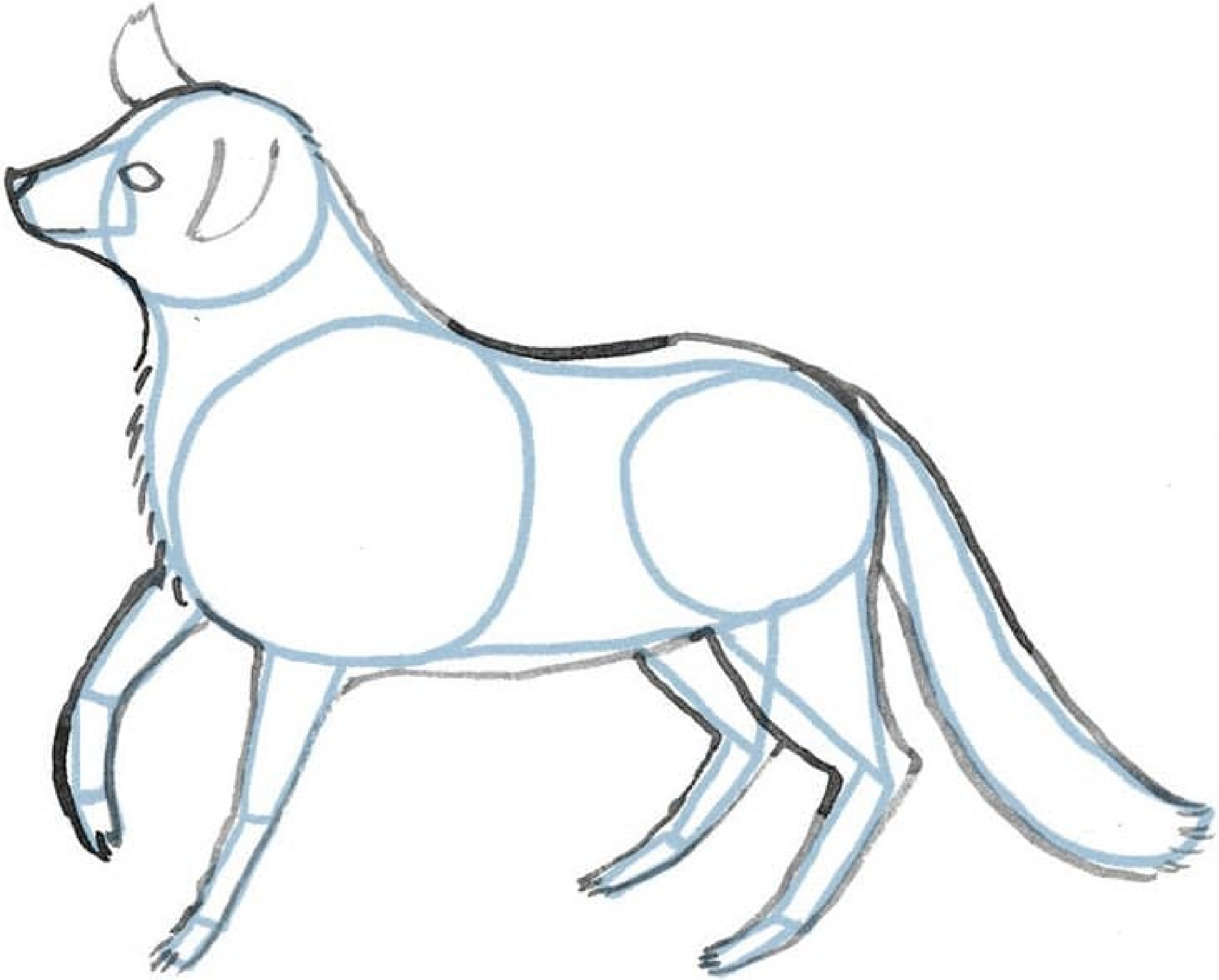


1. FRENCH BULLDOG (CANIS FAMILIARIS)
2. POMERANIAN (CANIS FAMILIARIS)
3. BORDER COLLIE (CANIS FAMILIARIS)
4. GOLDEN RETRIEVER (CANIS FAMILIARIS)
5. DACHSHUND (CANIS FAMILIARIS)

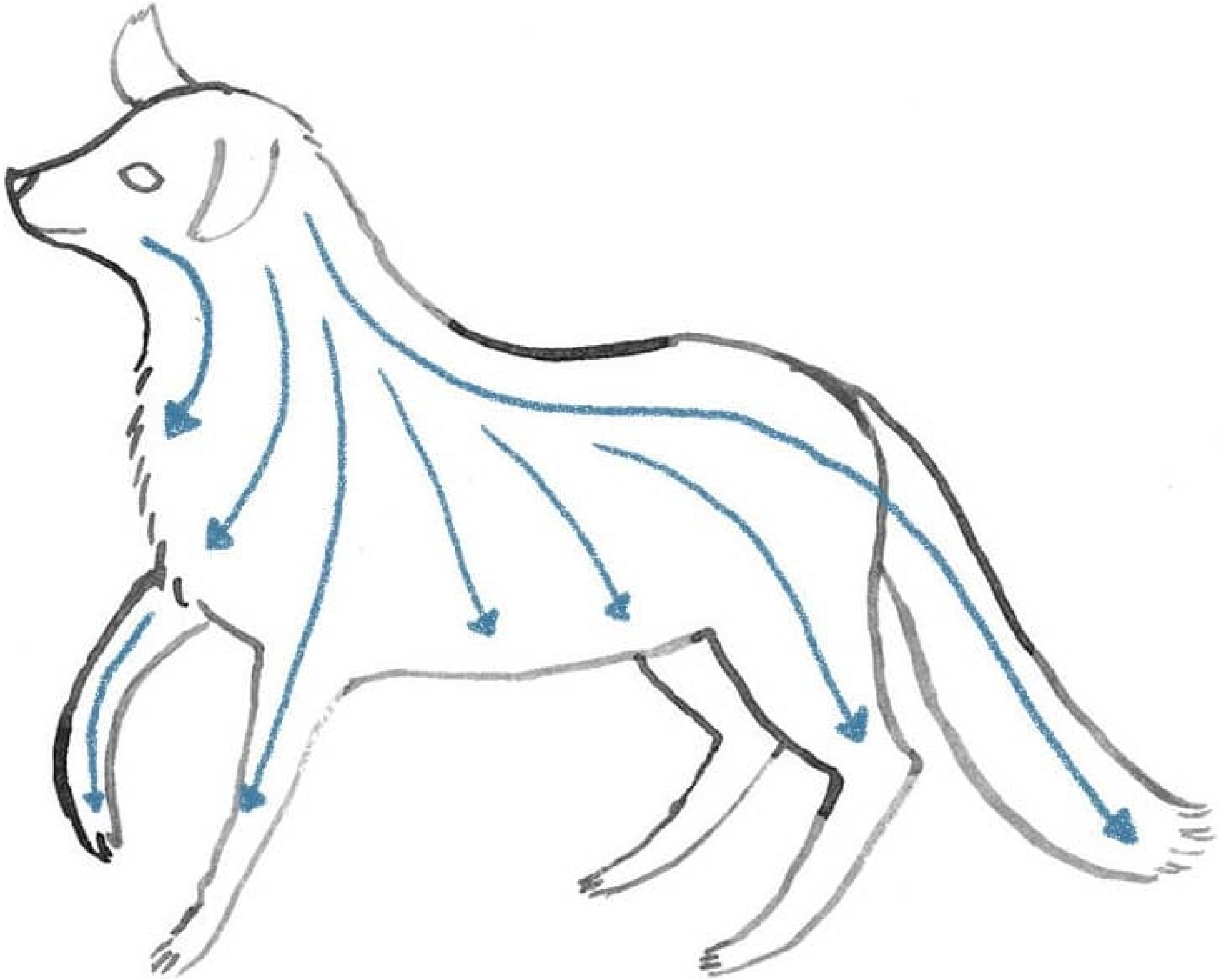
Although there isn’t a standard way to draw a domestic dog, since each breed is different, most dogs have a broad chest and a neck about as wide as their chest. To begin, make the dog’s outline shapes in its front section larger than the outline shapes in its back section. These shapes will define a standard dog’s broad chest and head. What most identifies a dog is its unique personality—for example, is your dog daring, skittish, fast, or sedentary? Begin by drawing a dog you know, so you can picture its movements and moods.



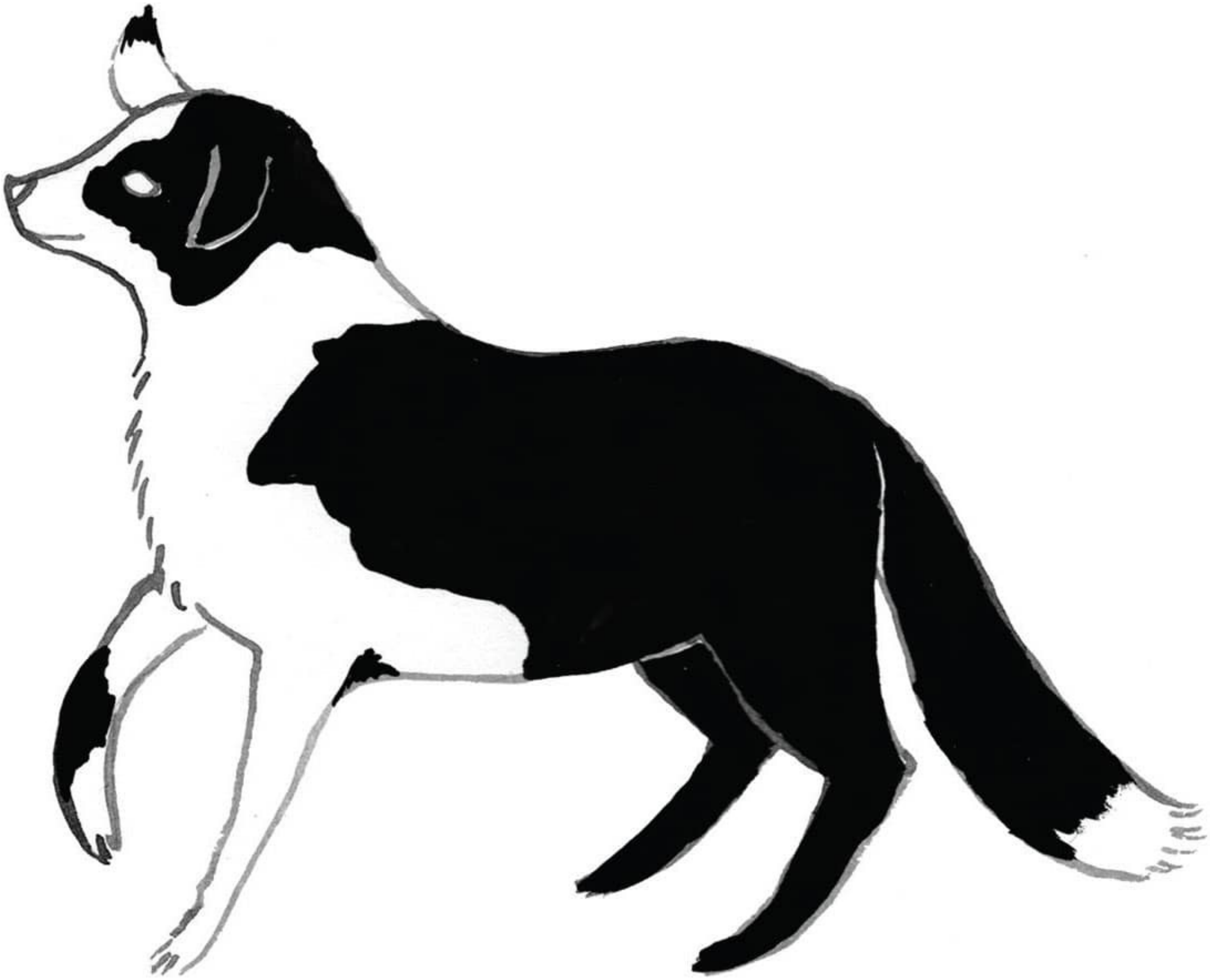
STEP 1. Use simple shapes to create your dog’s armature. Notice that even though the chest, neck, and haunches are broad, the legs are skinny and dainty.



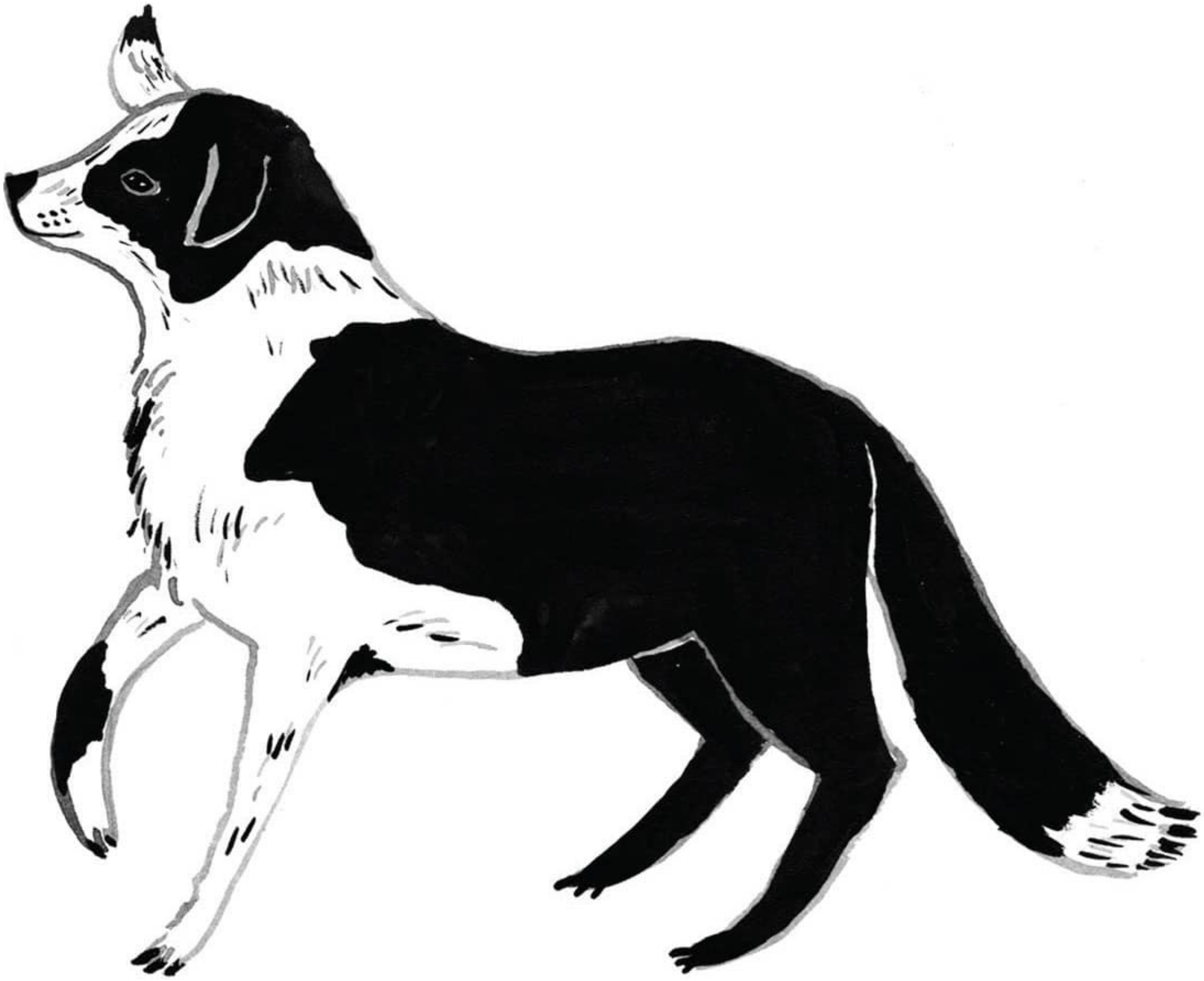
STEP 2. Using your base color, outline the dog, making sure to add floppy ears and some thick fur around the chest. Erase or paint over the shapes.



STEP 3. Use the directional arrows to guide how you paint the fur. Take note of how the dog's fur flows downward more than backward.

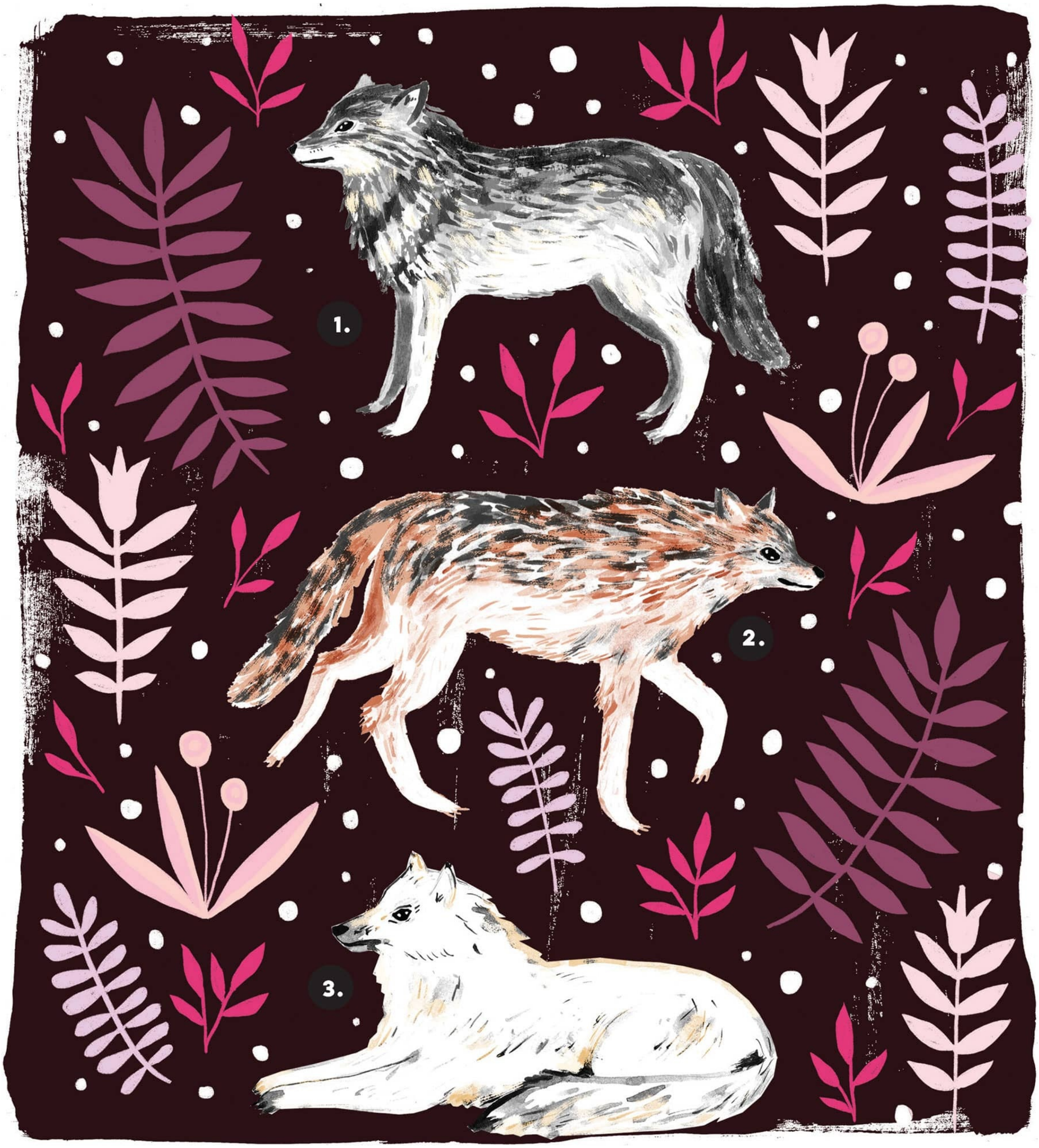


STEP 4. Now add the right colors and patterns for the dog breed you're drawing. Ours is a Collie! Except for specific breeds, like Dalmatians, dogs are rarely covered with spots or patterns.



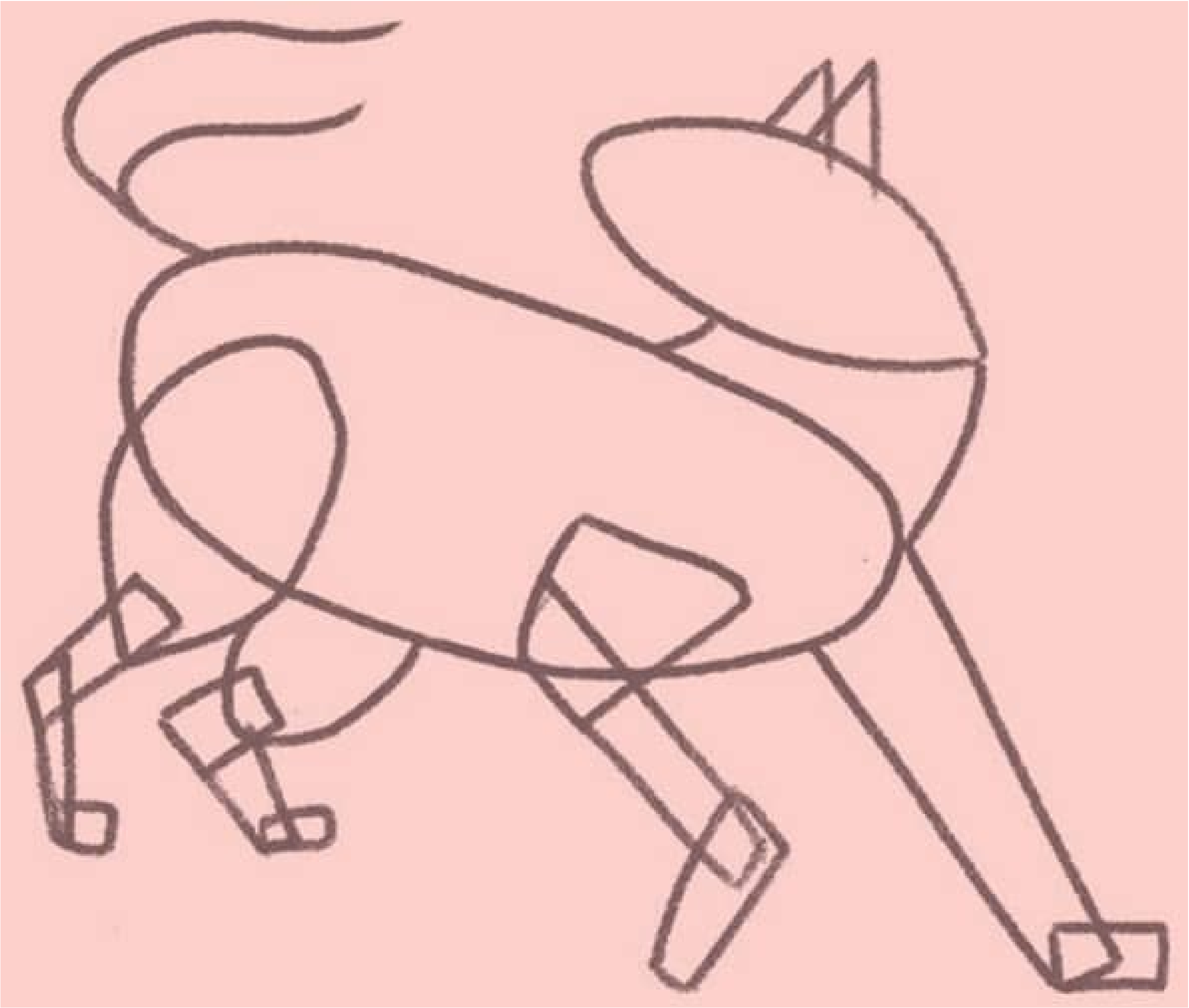
STEP 5. Finally, use a small brush to add fur lines in black to the white portions of the dog. Then add nails and facial features.

WOLVES

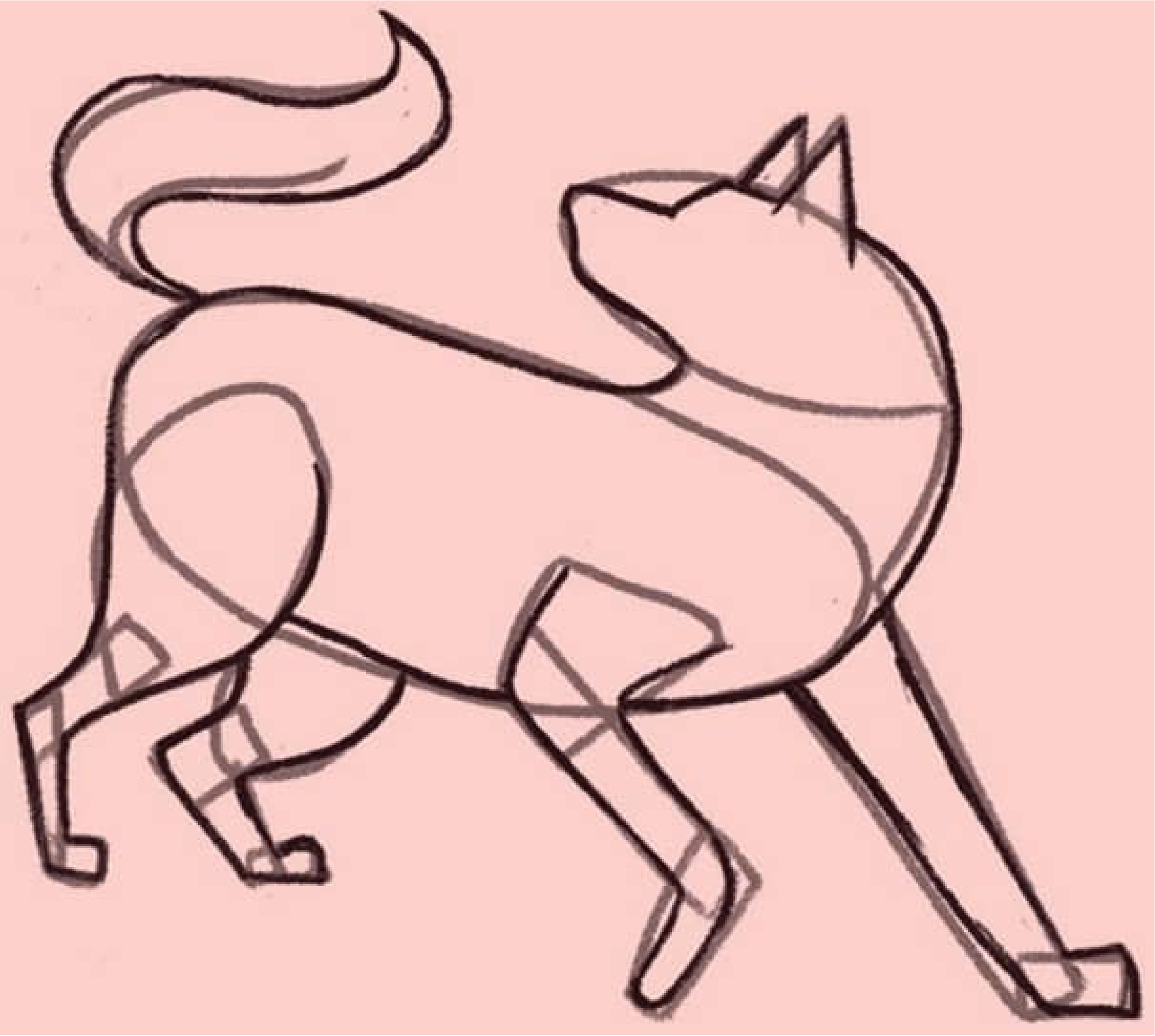


1. GRAY WOLF (CANIS LUPUS)
2. RED WOLF (CANIS LUPUS RUFUS)
3. ARCTIC WOLF (CANIS LUPUS ARCTOS)

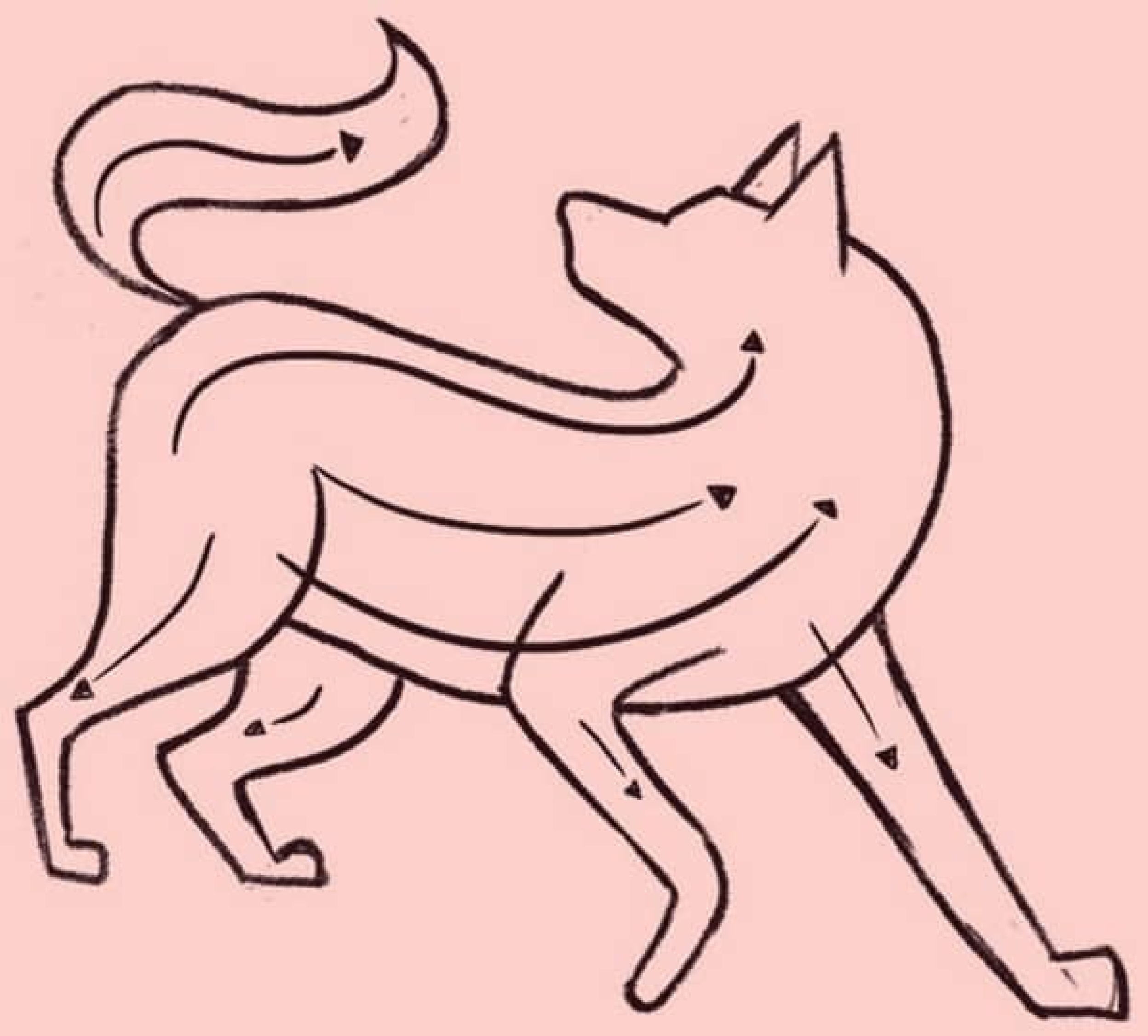
It's a shame that wolves are always cast as the villains in children's stories, since they're as beautiful as most domesticated dogs. Not every culture dislikes wolves, though—in Native American mythology, wolves are associated with courage, loyalty, and strength. Drawing a wolf is similiar to drawing a dog; however, wolves have more fur around their heads and necks, and their tails are bushier. It's good to exaggerate these details so people know you're drawing a wolf. Your drawings don't always have to be 100 percent realistic, so use your creative license to emphasize and add any details you think would make them look better!



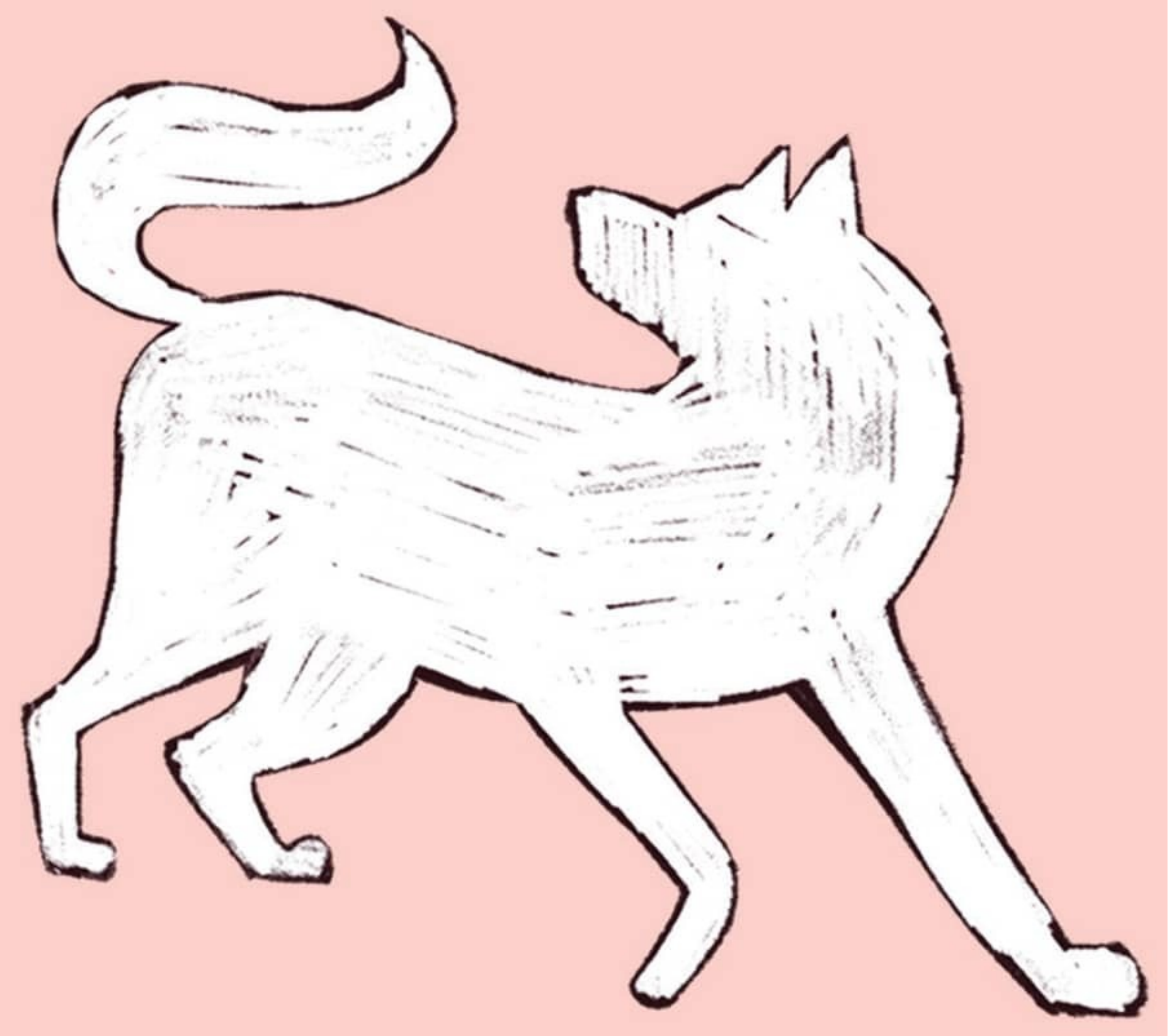
STEP 1. Create your wolf's armature, making sure to make it nimbler and leaner than a dog, and also giving it a broader tail.



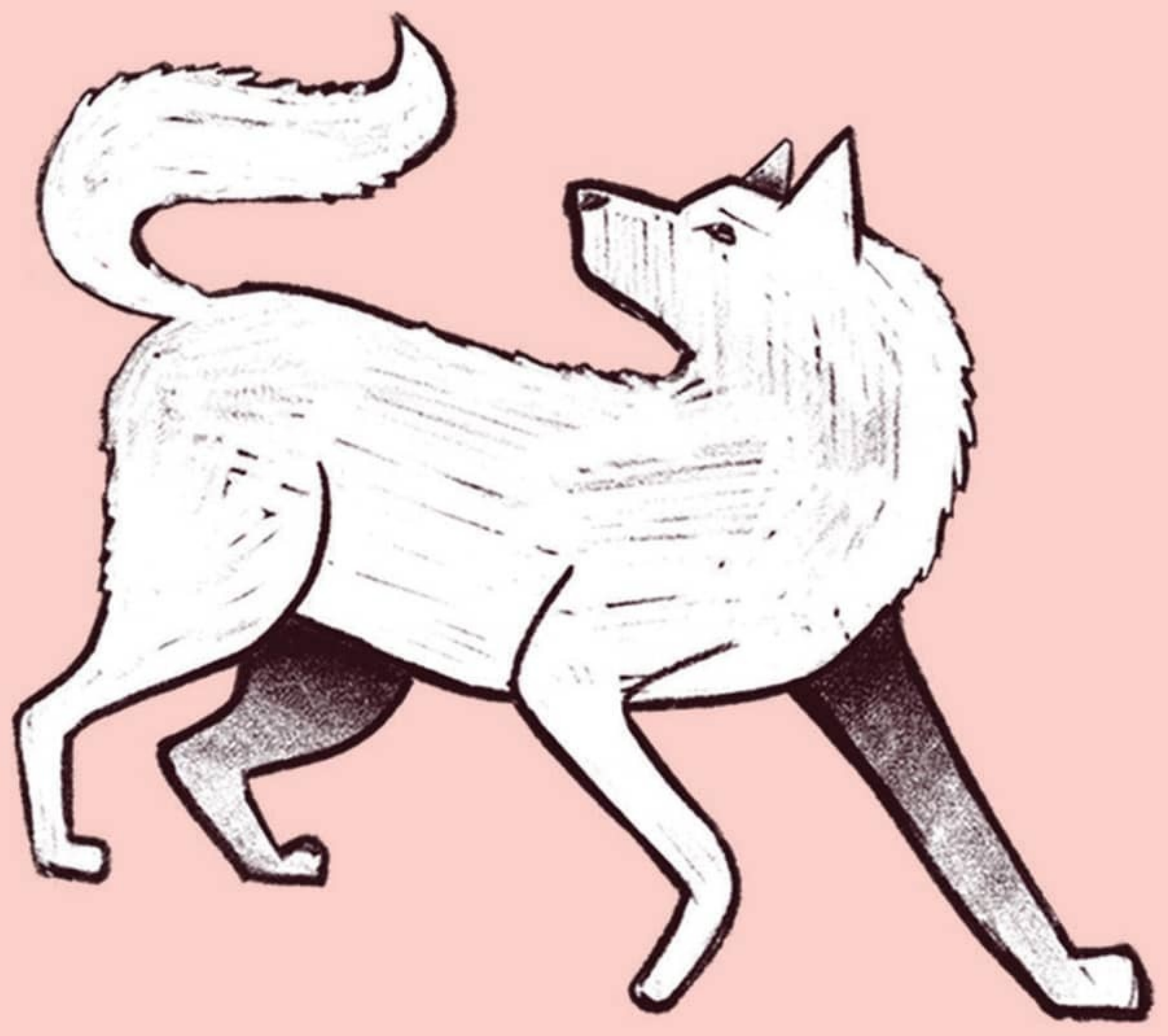
STEP 2. Using your base color, outline the wolf, making sure to add lean, wolflike points to the face and tail. Erase or paint over the shapes.



STEP 3. When you paint the fur, use the directional arrows above as a guide to get the texture to fit the natural flow of the wolf.

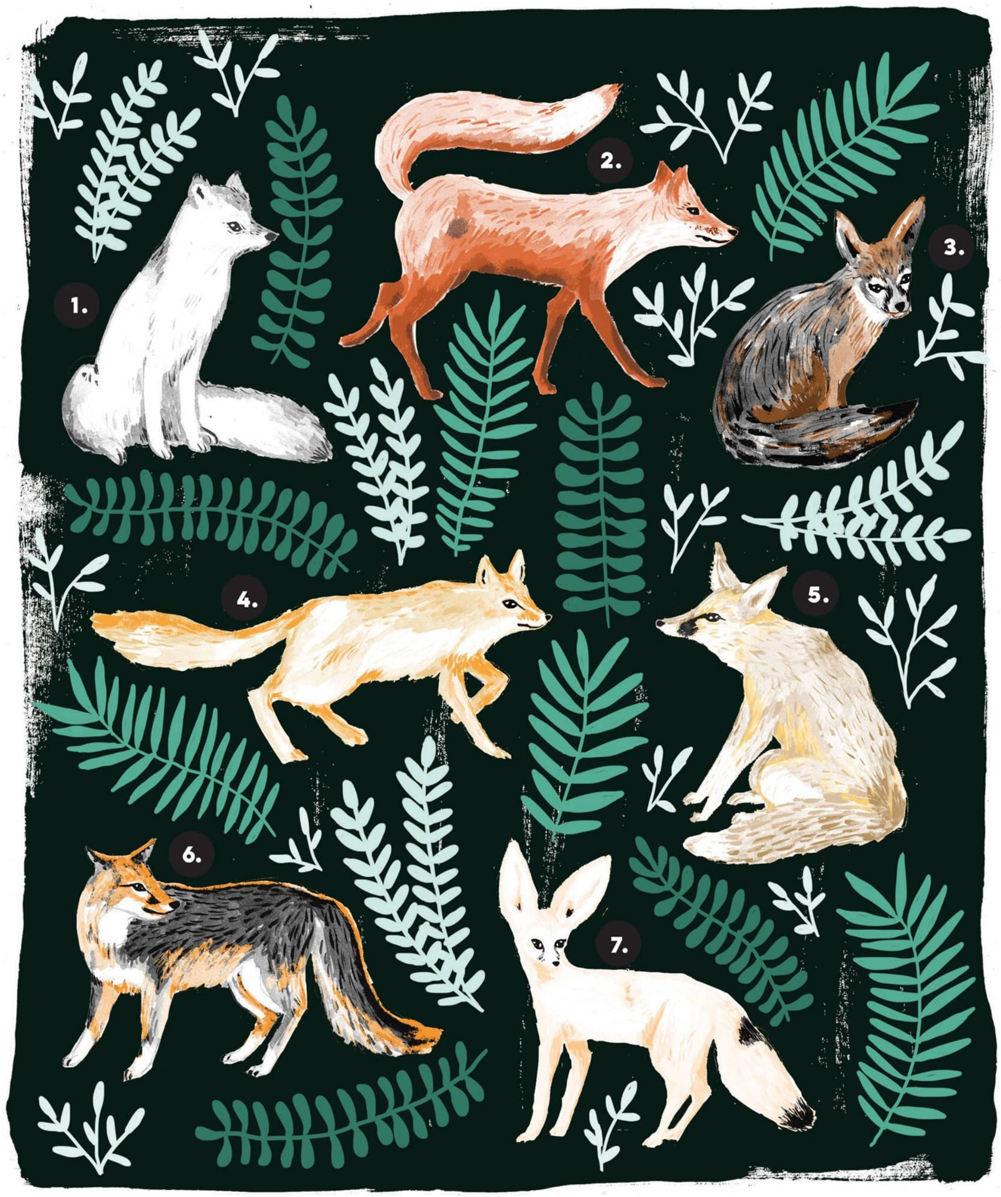


STEP 4. Now fill in the wolf with a lighter color, using uneven brushstrokes. Then add little darker details and lines to give your drawing a furry textures.



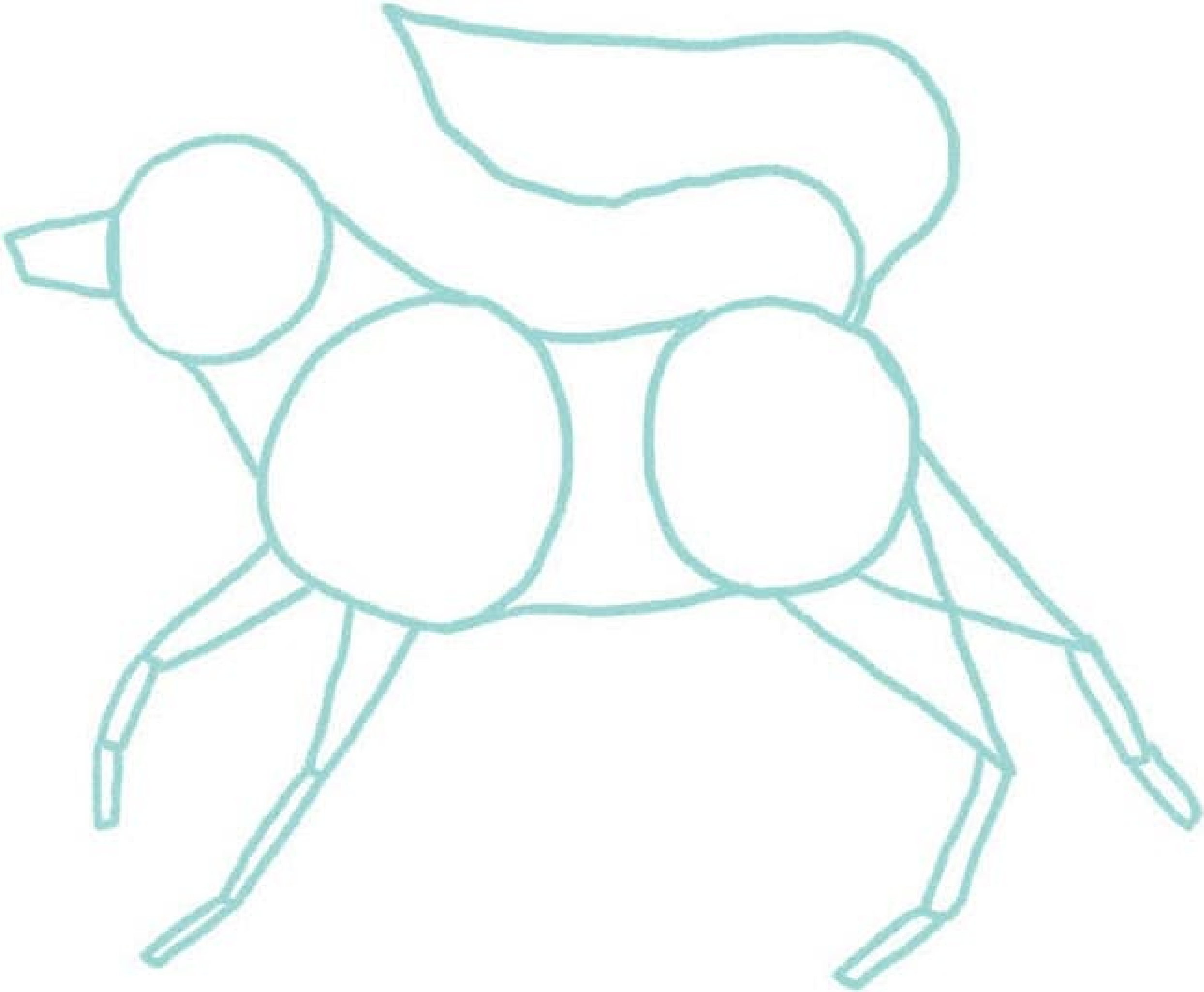
STEP 5. Now use a darker gray or black to add shadow to the wolf's underbelly and shagginess to its tail, back, and neck. Finally, outline the facial features in black.

FOXES

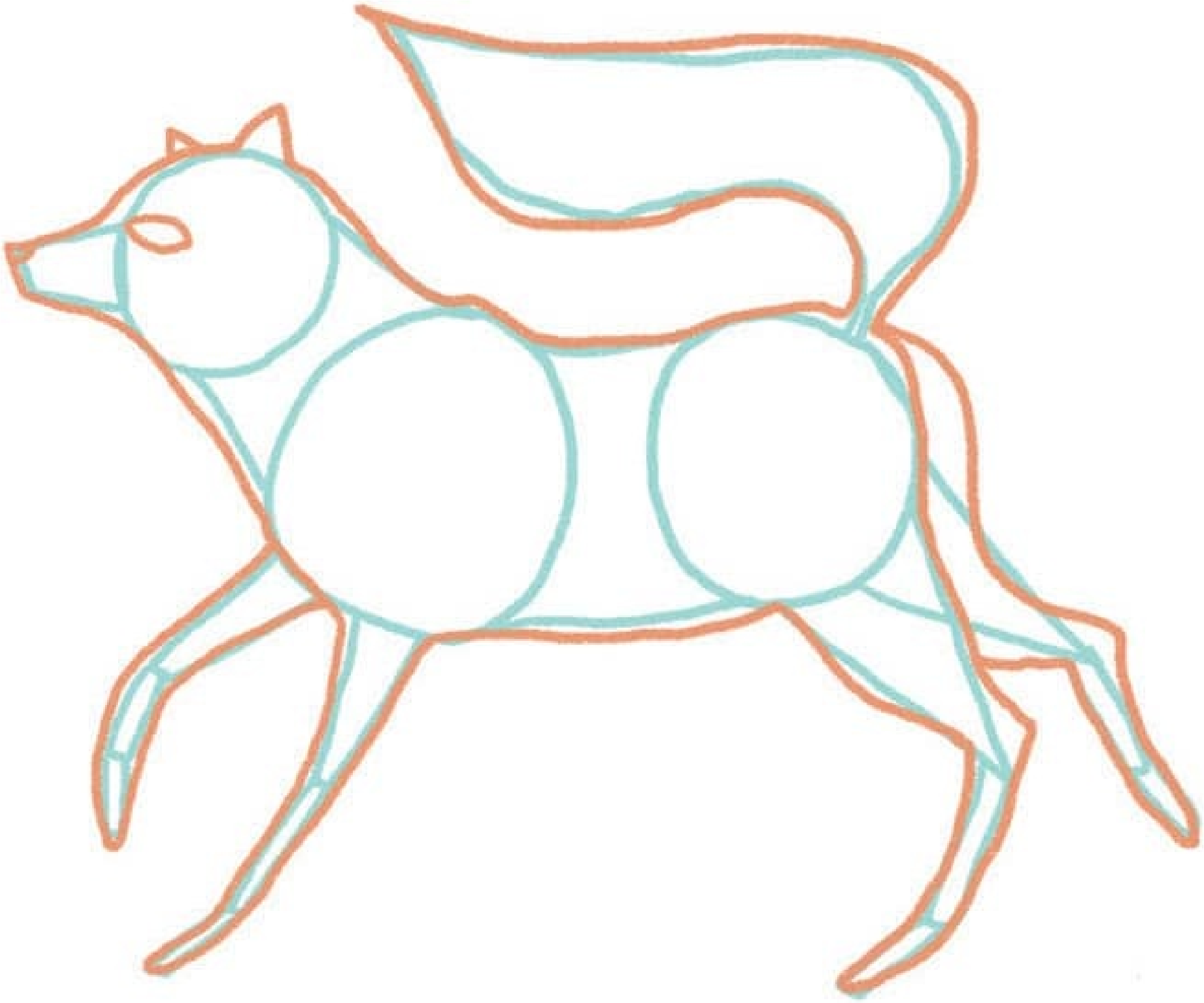


1. ARCTIC FOX (VULPES LAGOPUS) 2. RED FOX (VULPES VULPES) 3. KIT FOX (VULPES MACROTIS) 4. SWIFT FOX (VULPES VELOX) 5. SAND FOX (VULPES RUEPPELLII) 6. GRAY FOX (UROCYON CINEREROARGENTEUS) 7. FENNEC FOX (VULPES ZERDA)

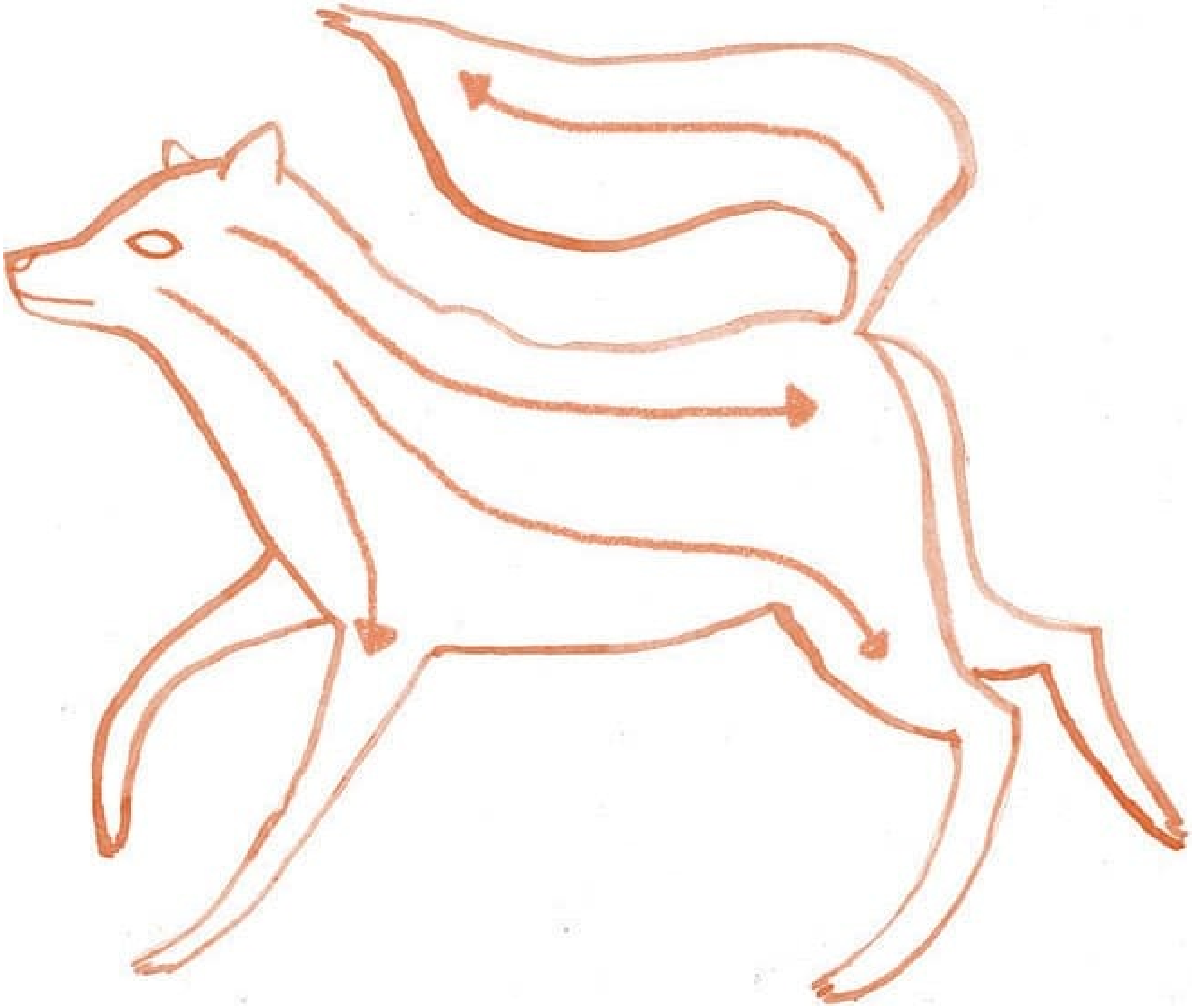
The fox is our spirit animal here at Papio Press. The evening Harry and I both decided to quit our jobs and become full-time illustrators, a beautiful red fox scampered across our path while we were on our way for some celebratory ice cream. To us, it felt like a blessing on our decision. When drawing foxes, be sure to emphasize some of their distinctive features, such as their big, bushy tails and long, thin noses. Unlike drawing dogs and wolves, do not worry about giving foxes broad chests or big heads. Instead, add a cat’s slender fluidity to the mix.

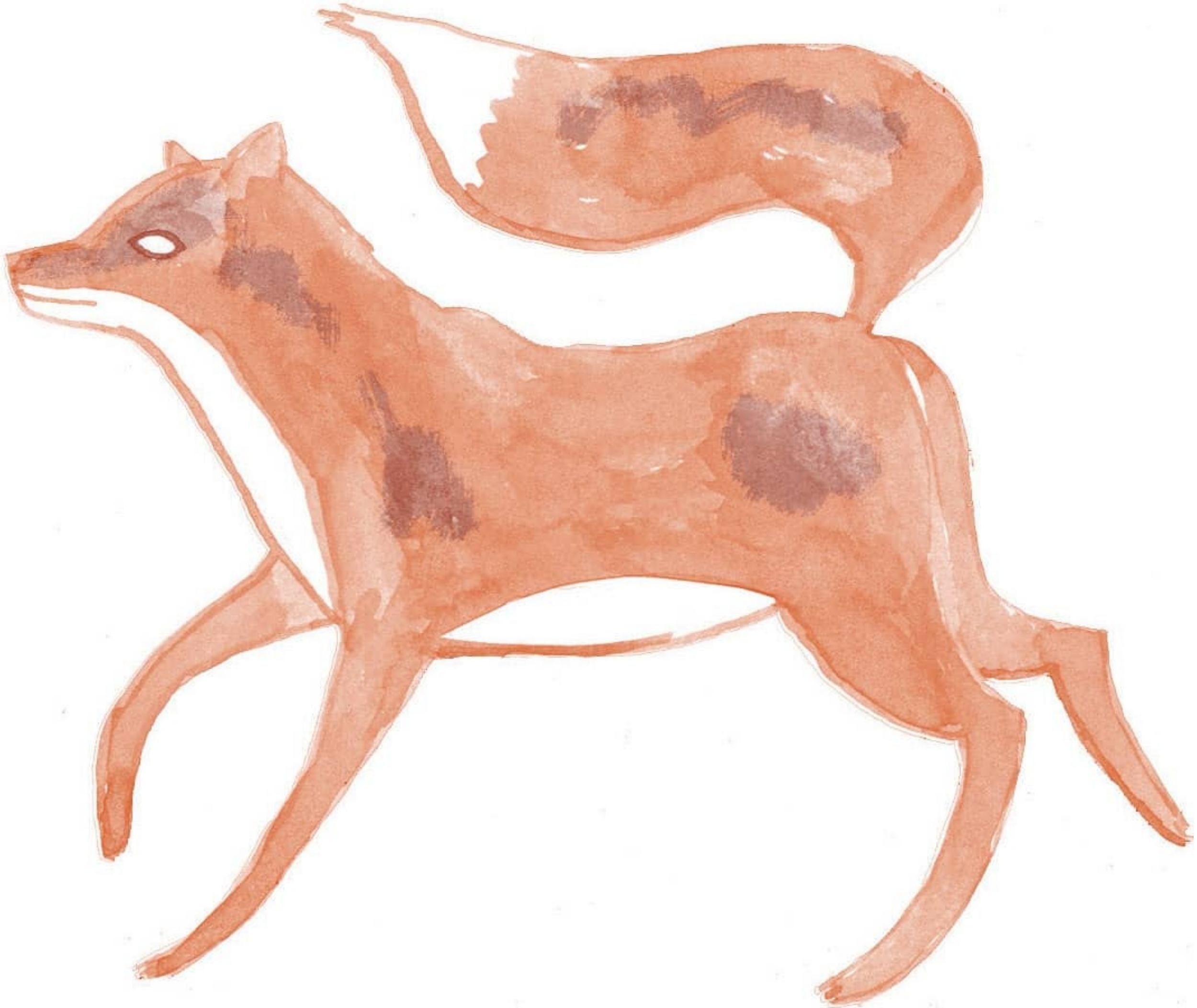


STEP 1. Create your fox’s armature, making sure the limbs are dainty, like those of a cat, and that the tail is wide and pointy.

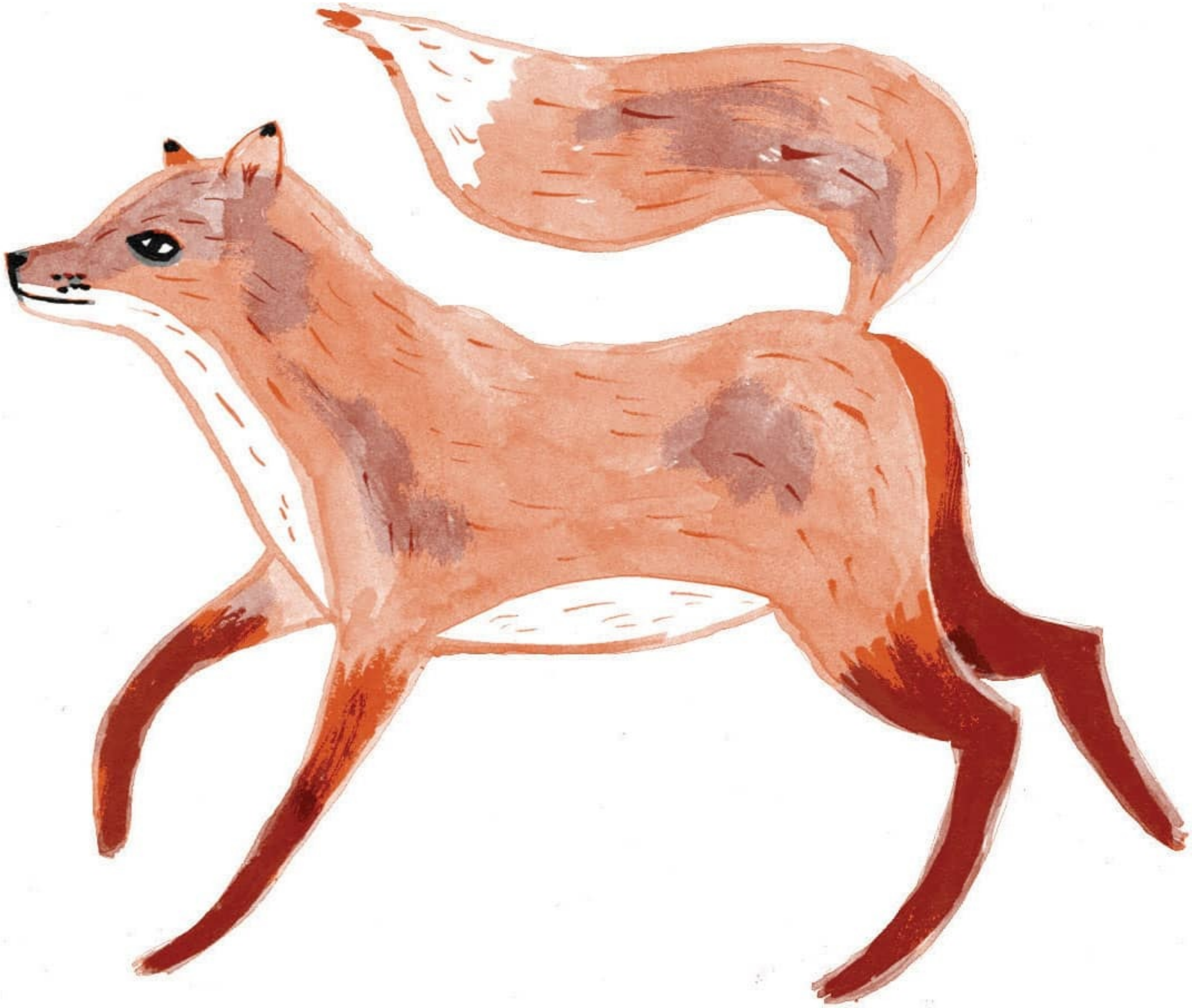


STEPS 2 AND 3. Using your base color, outline the fox. Erase or paint over the shapes. Use the directional arrows below to help guide you when you paint the fur.



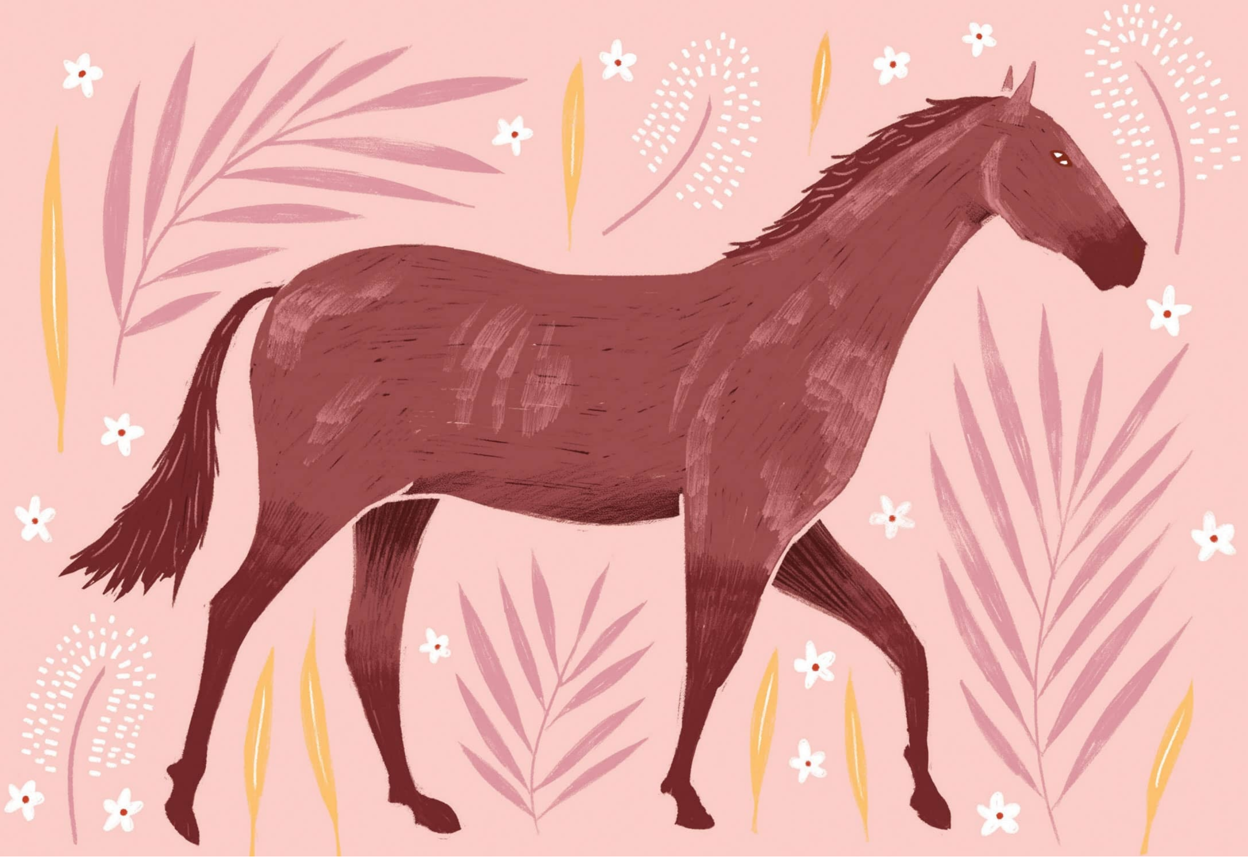


STEP 4. Fill in the fox with the base color. Make sure to leave the underside of the fox and the tip of its tail white!



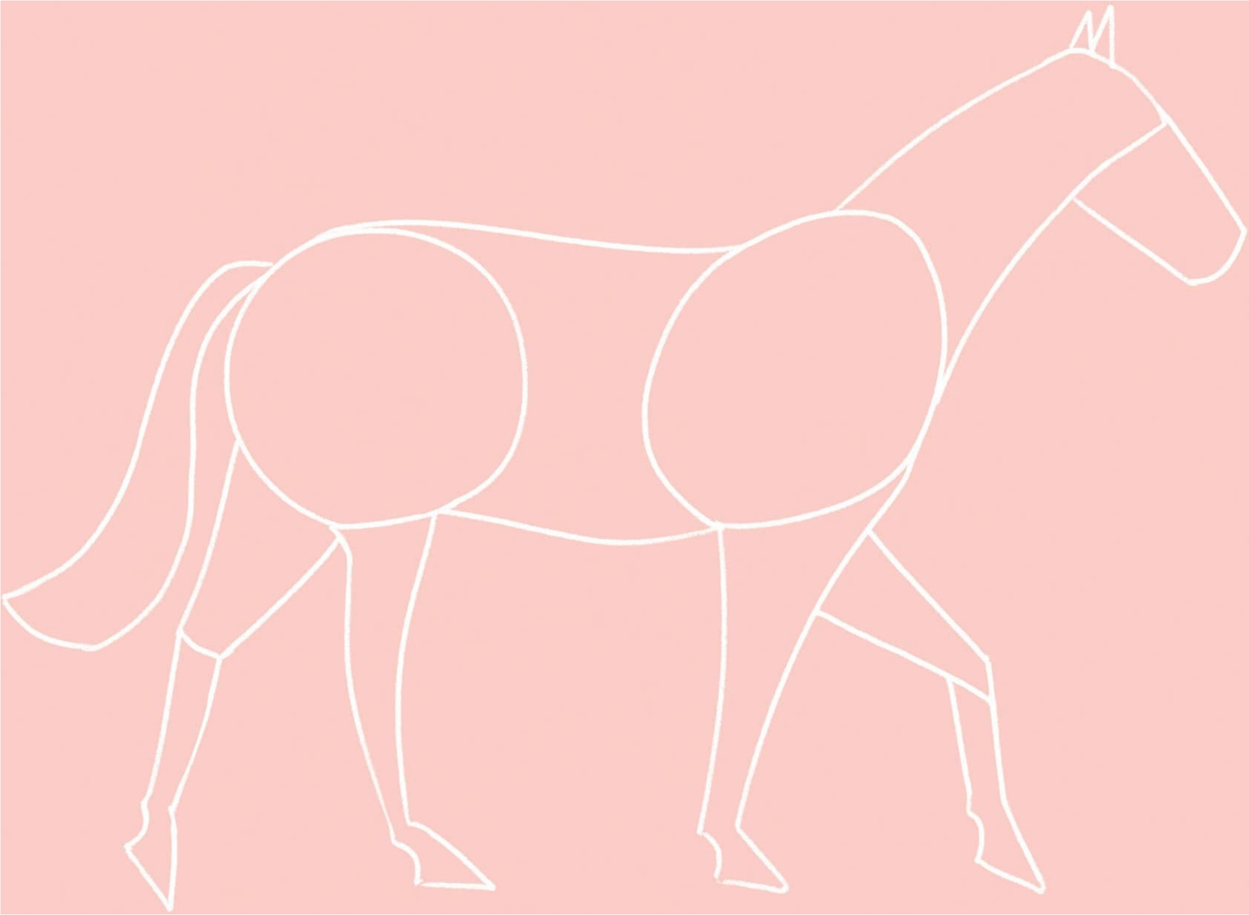
STEP 5. Accent the ears, paws, and the tip of the tail with a deeper color. Then use black on a small brush to create fur lines and outline the facial features.

HORSES

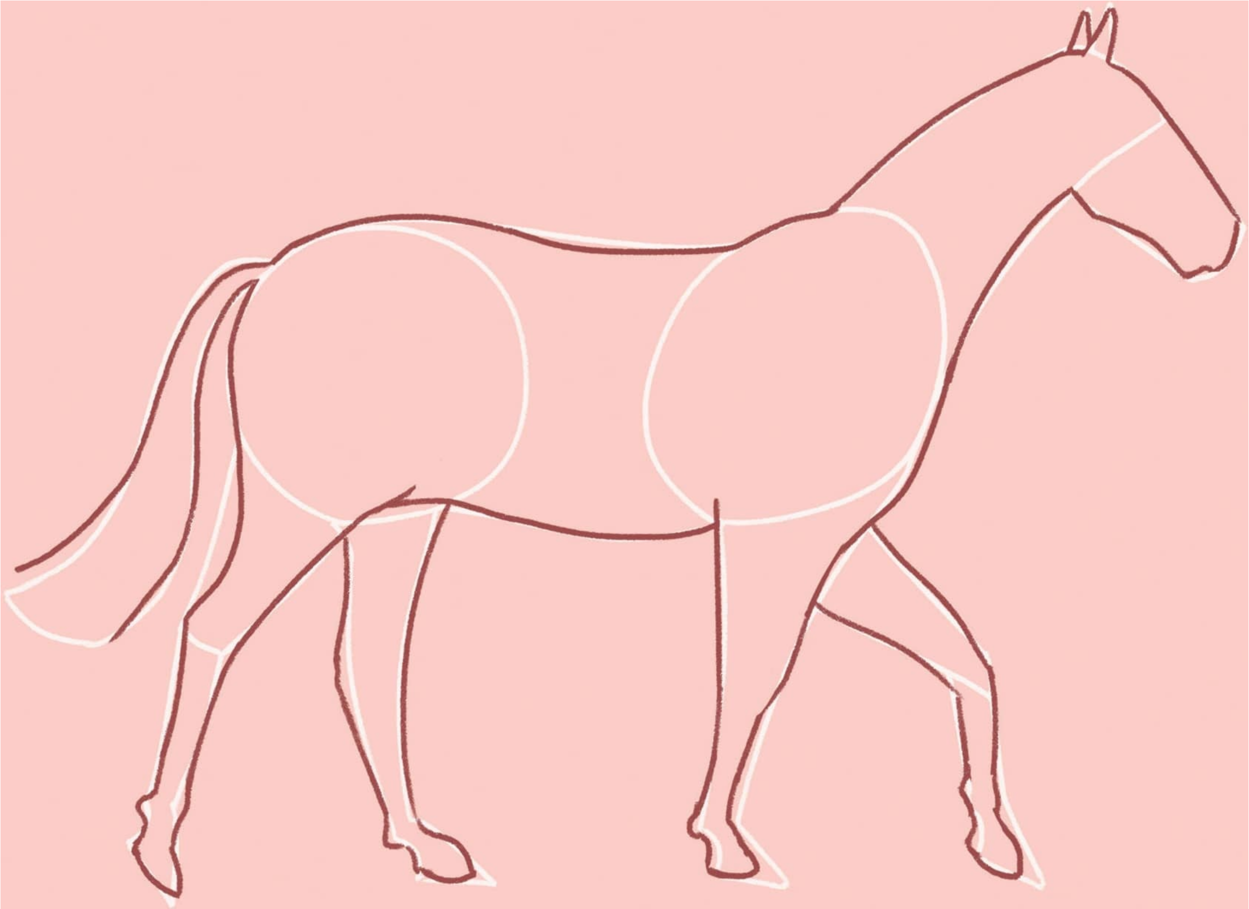


CLEVELAND BAY (EQUUS FERUS CABALLUS)

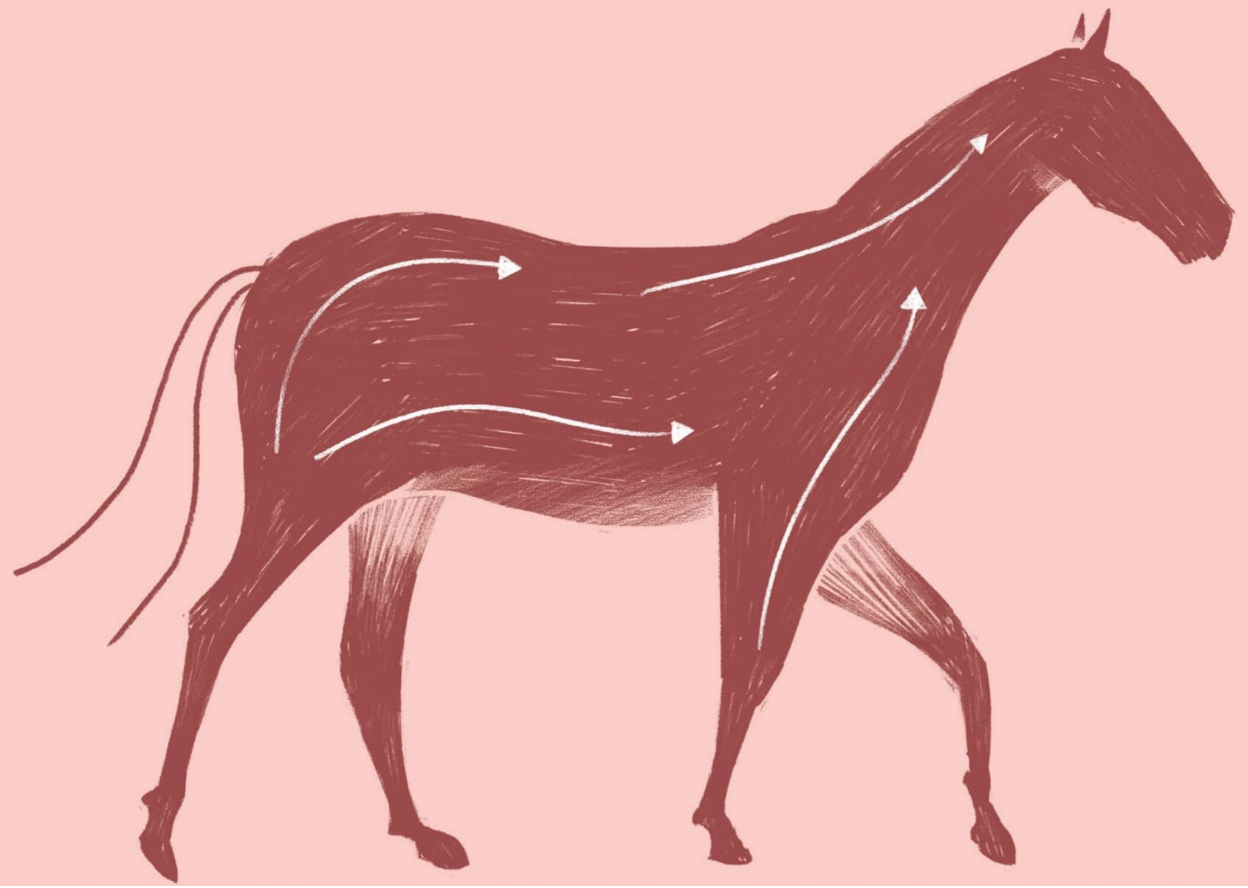
Humans have had a long and storied relationship with horses, and they appear in many stories as our companions and friends. There are over 350 breeds of horses with a wide variety of features. We chose to show how to draw the Cleveland Bay, as its shape and color are what most people imagine when they think of a horse.



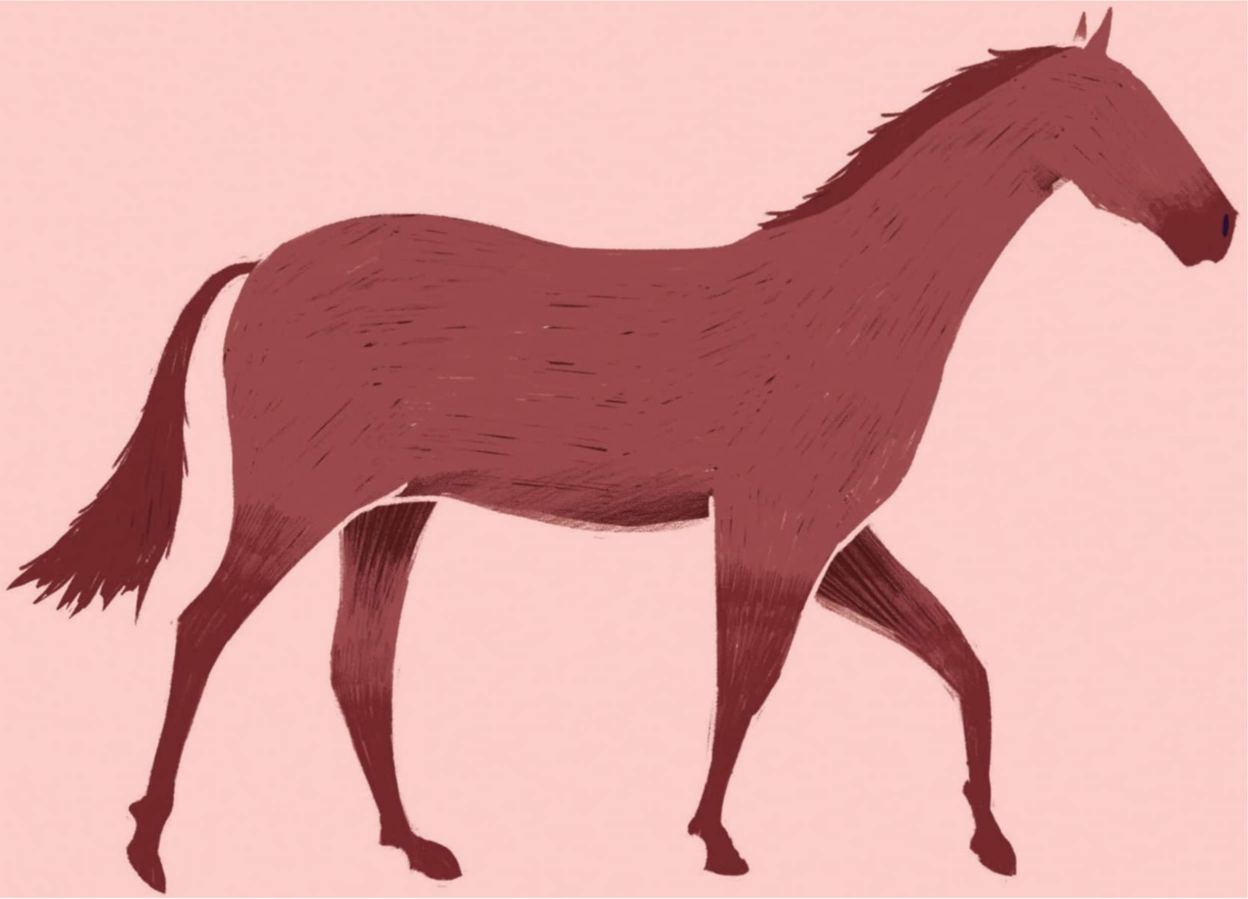
STEP 1. When creating a horse's armature, remember how large horses really are! The legs taper down to small hooves, and the ears are tiny.



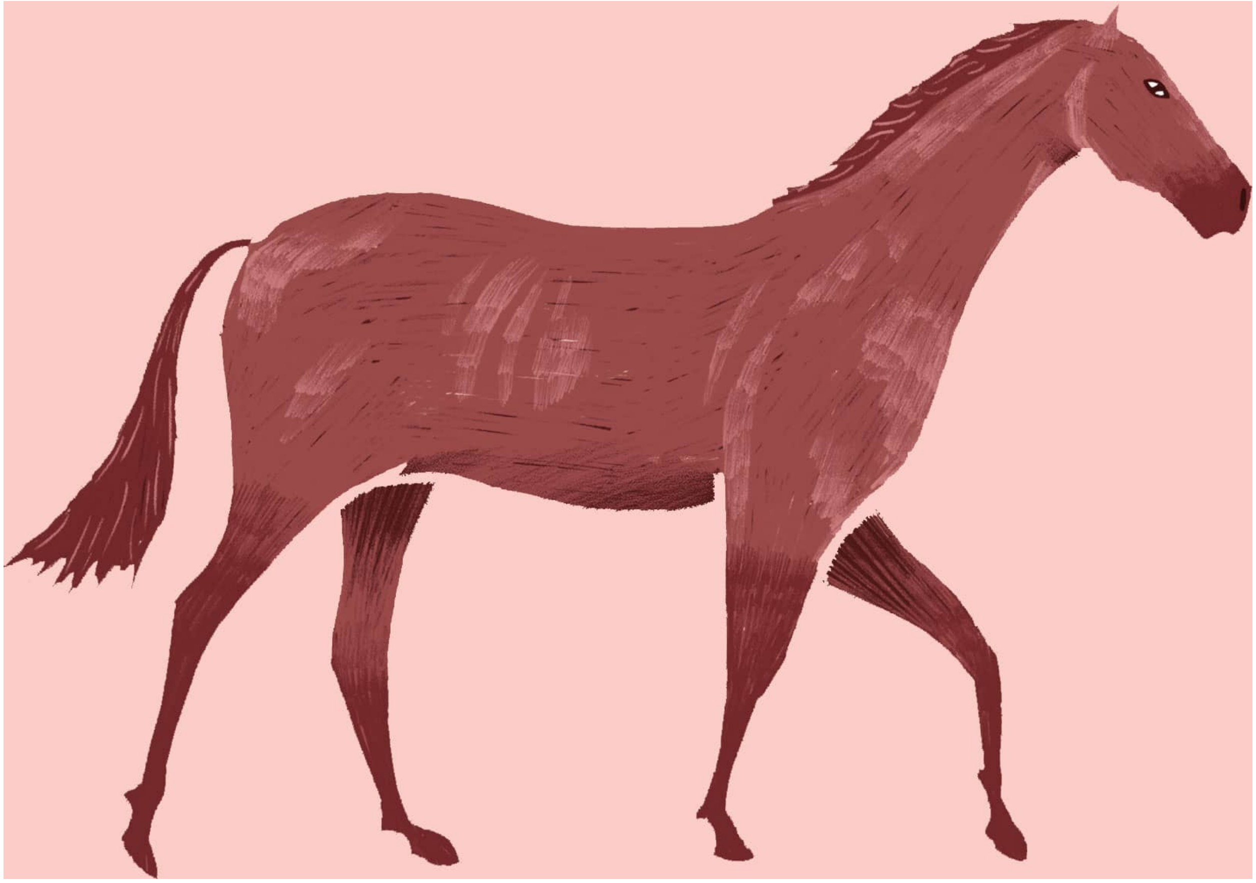
STEP 2. Using your base color, outline the horse. Add curves and dips where the legs meet the body and where the jaw meets the neck. Erase or paint over the shapes.



STEP 3. Use these directional arrows as a guide to paint the horse's silky coat. Since horses lead with their heads, make your brushstrokes flow up and to the face. Fill in the horse with the base color.



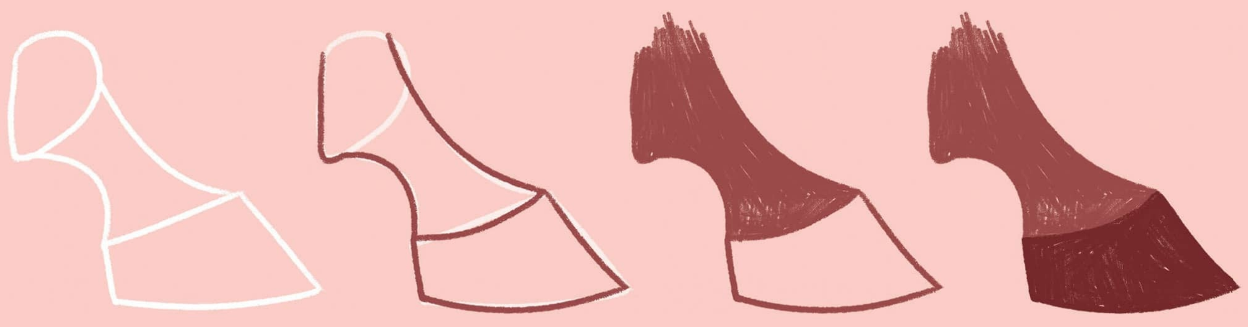
STEP 4. Use a darker shade of the base color to fill in the tail and mane, and then highlight the legs and tip of the snout. You can also use this color to add shadows under the chin and legs.



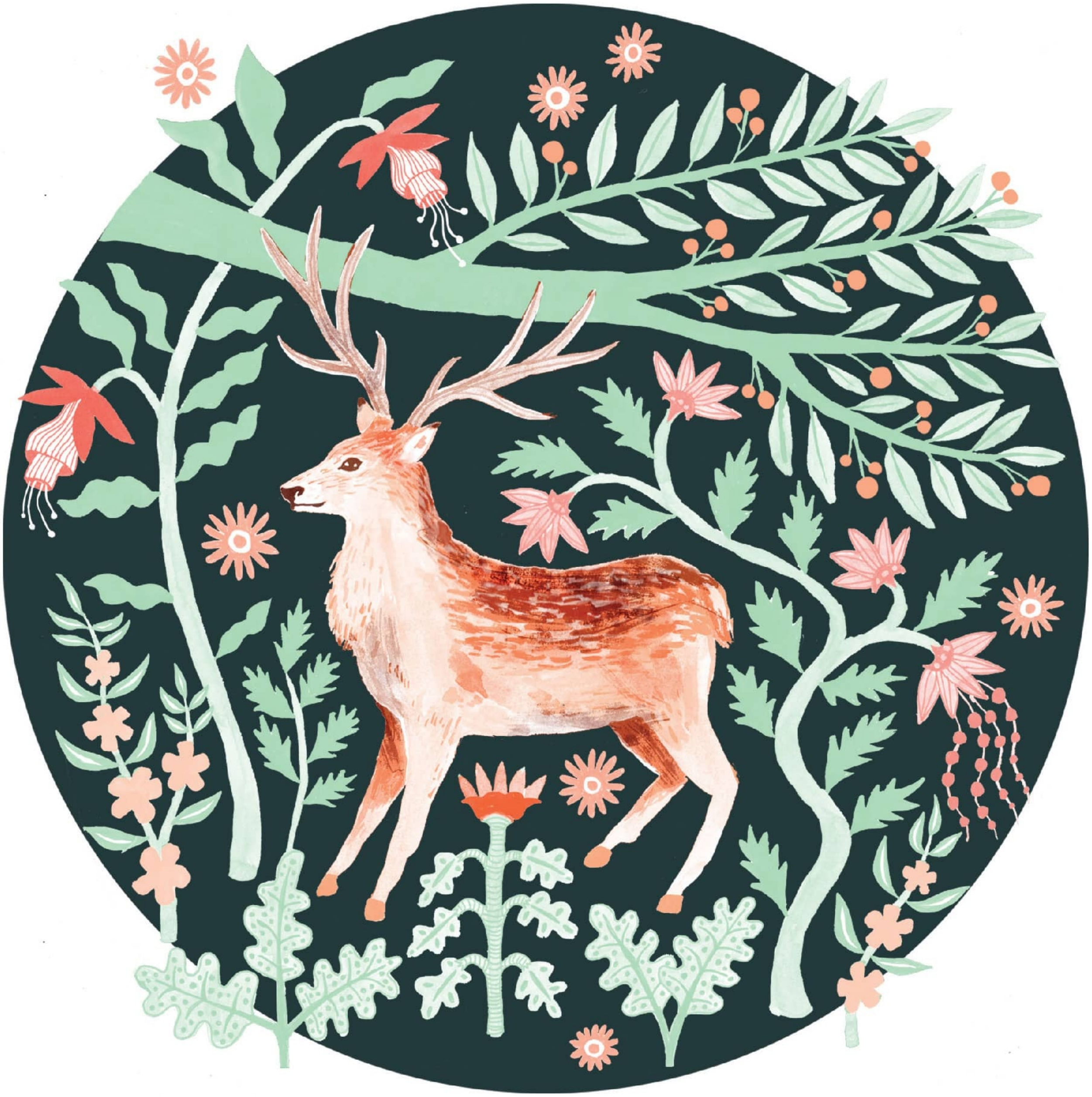
STEP 5. Now use a lighter shade of the base color to add bright accents around the horse's chest and haunches, as well as lines in the hair. Finally, outline the facial features with black.

HOOVES

When drawing horses, pay close attention to the shape of their hooves. Notice how they come slightly forward from the leg. Their eyes are also much farther up on the head than you might first think! These little details, even if they seem minimial, are good examples of how our perception is sometimes different from how the animal appears in life.



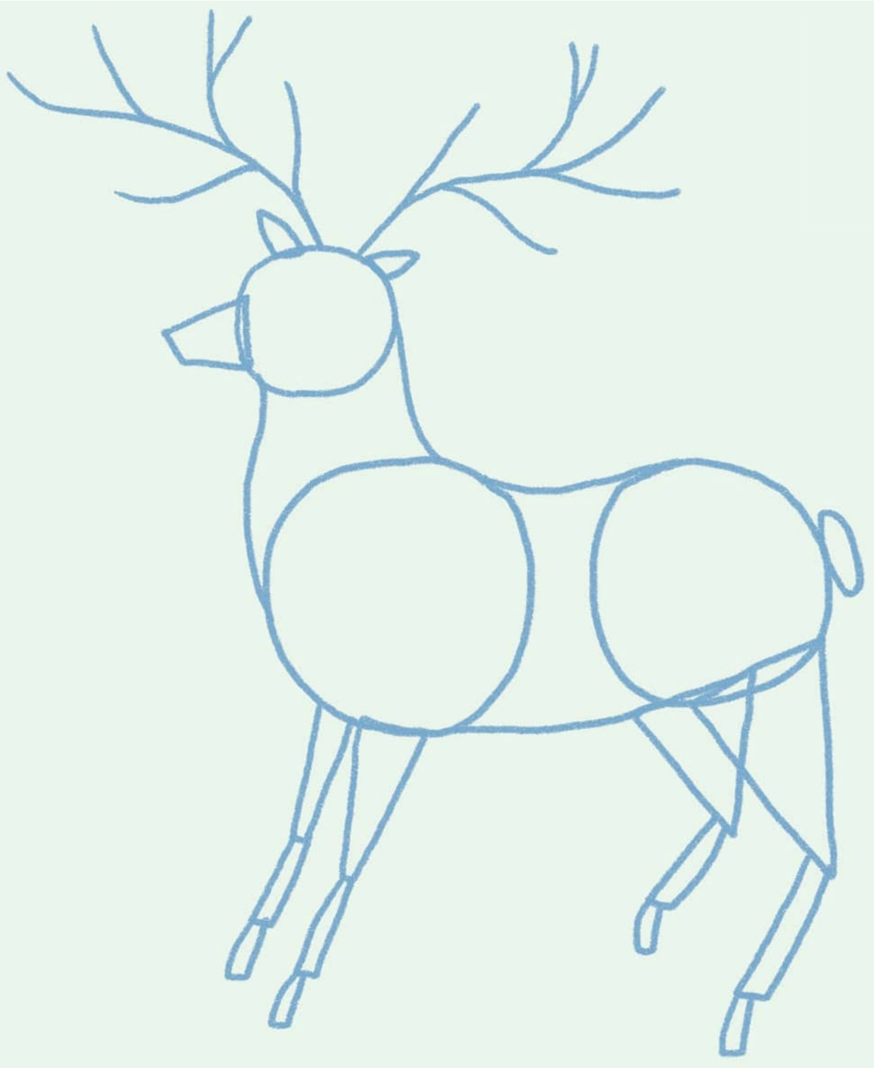
RED DEER



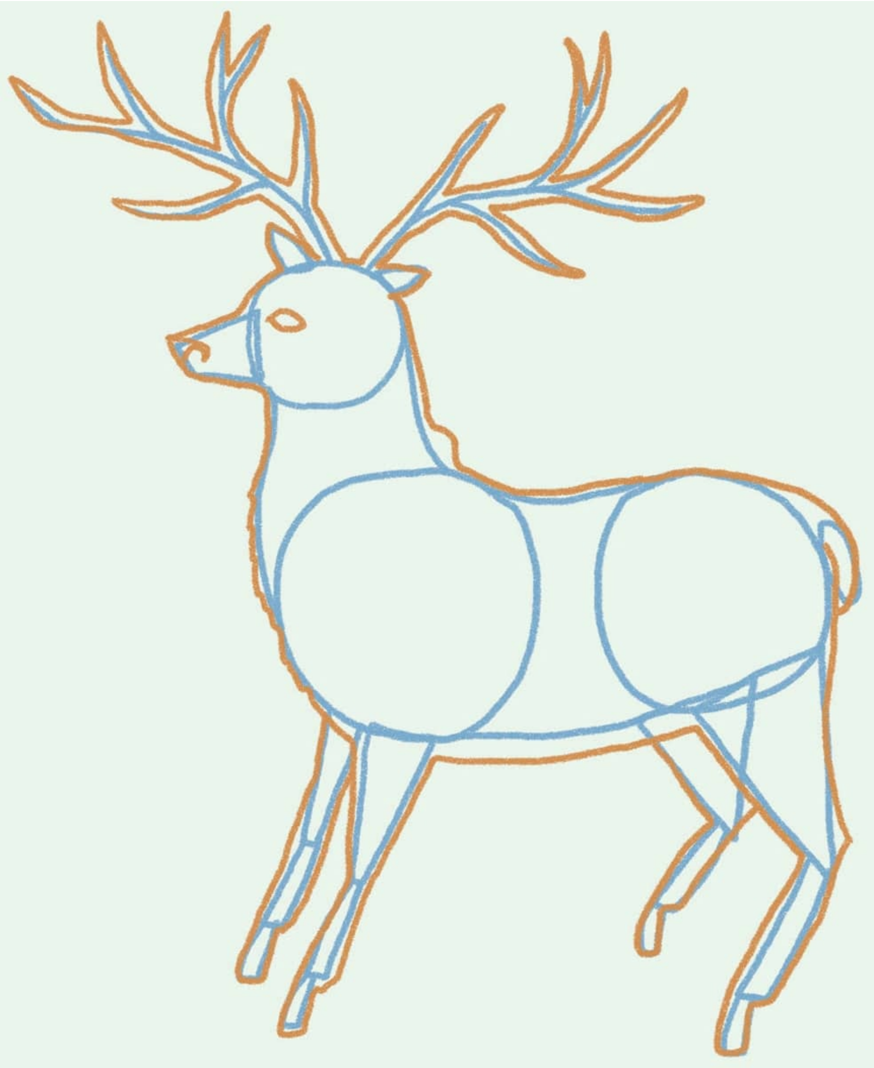
RED DEER (CERVUS ELAPHUS)

Male and female deer (stags and does, respectively) have different shapes and features. Does are more delicate and have shorter coats, while stags (sometimes called bucks) are broader and stronger, with fluffy fur around their necks and big antlers on their heads.

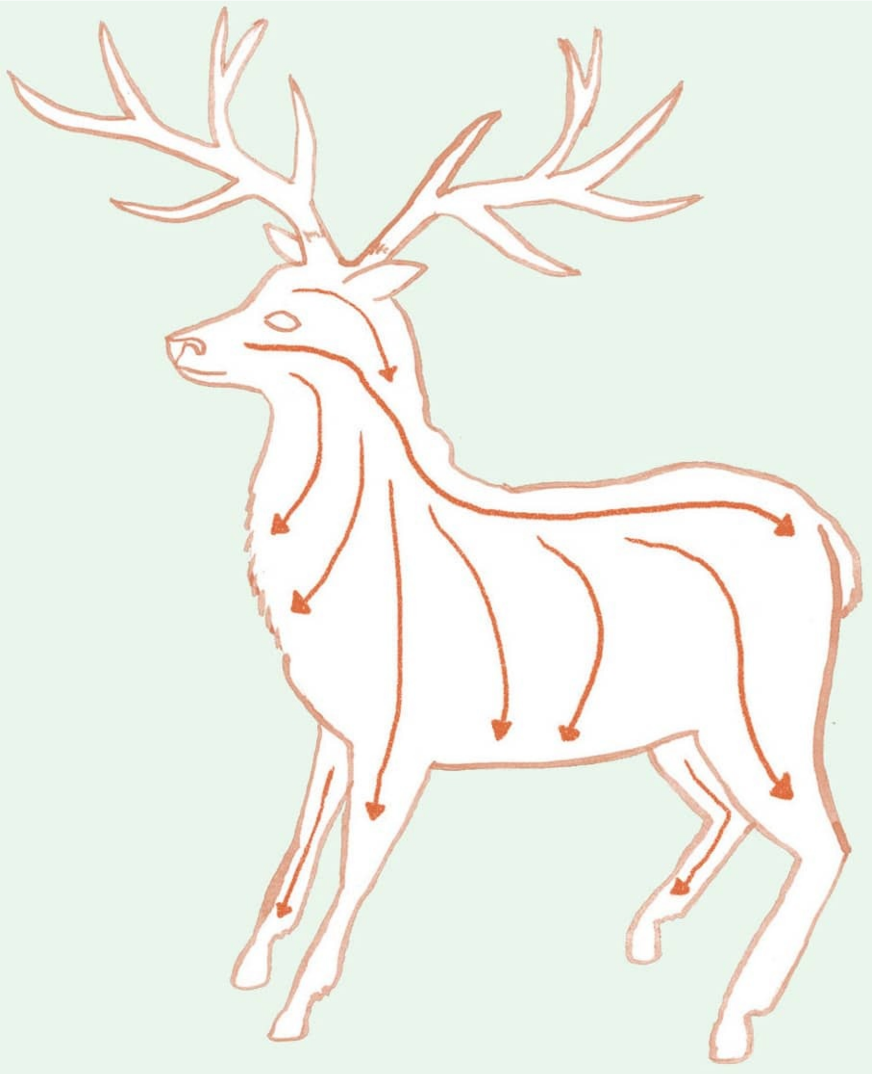
Except for when they're grazing in the grass, deer often keep their heads held up high and maintain an erect posture, to keep an eye out for predators. Here we've drawn our deer with its head high so that it stands above the rest of the body.



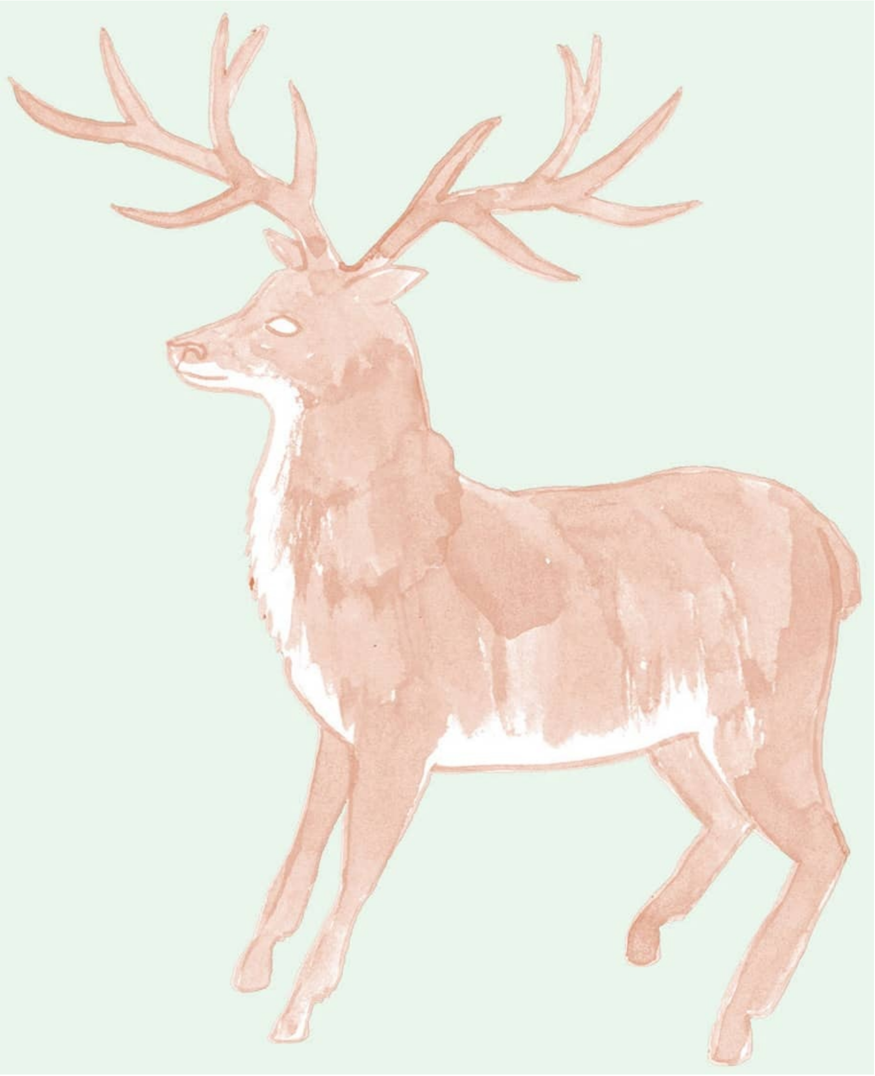
STEP 1. A deer's armature is similar to that of a horse (see here), but with a smaller, daintier face and body. Make sure the legs and hooves are thin and delicate, so the deer can leap freely! Top it off with simple lines as antlers.

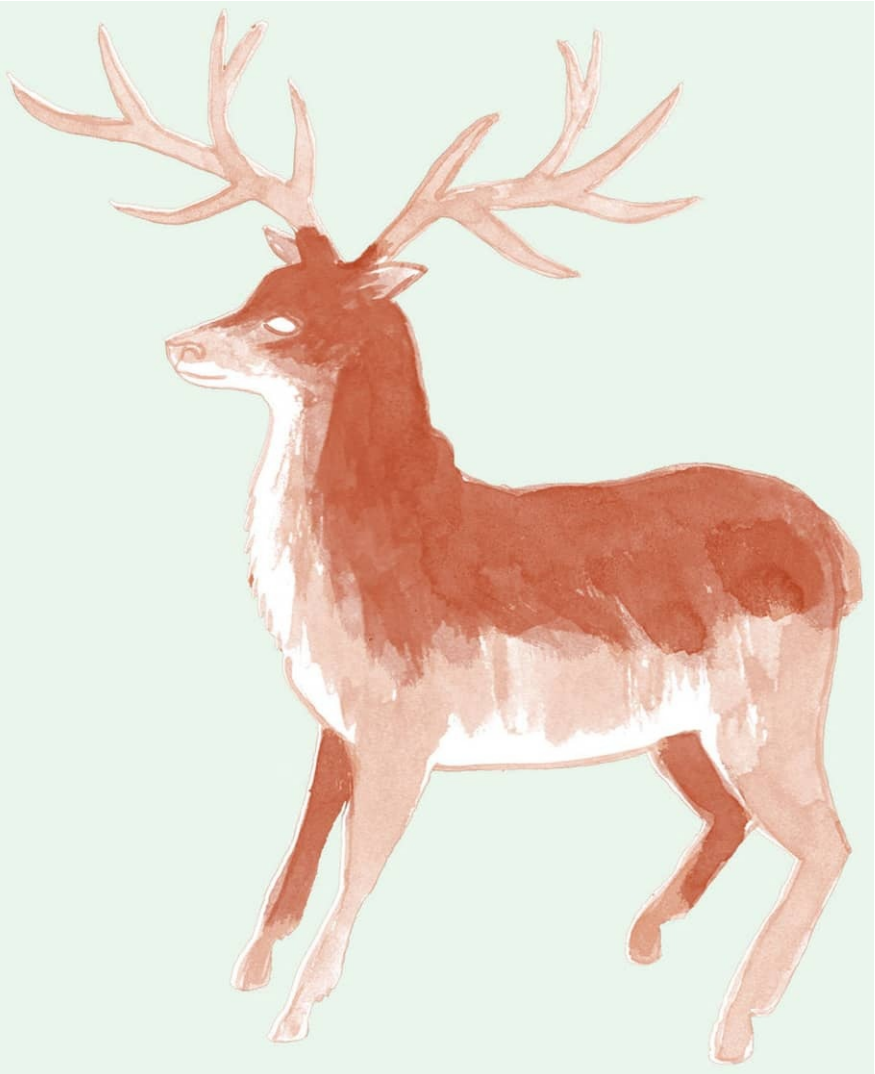


STEP 2. Using your base color, outline your deer, making sure to add thicker fur around the chest. Take your time with the antlers, as they have such a unique shape. Erase or paint over the shapes.

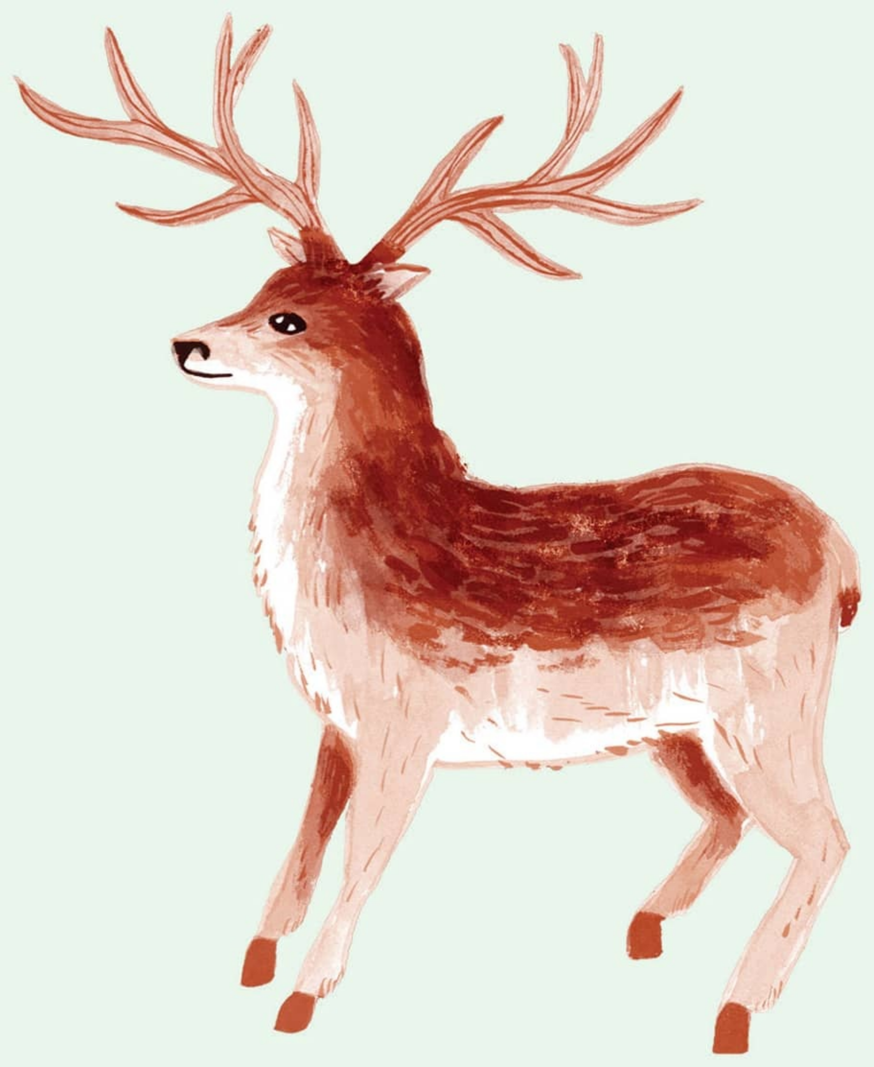


STEPS 3 AND 4. Use the directional arrows below to help guide you when you paint the deers pelt, and make sure to leave the undesides of the belly, chest, and snout white.



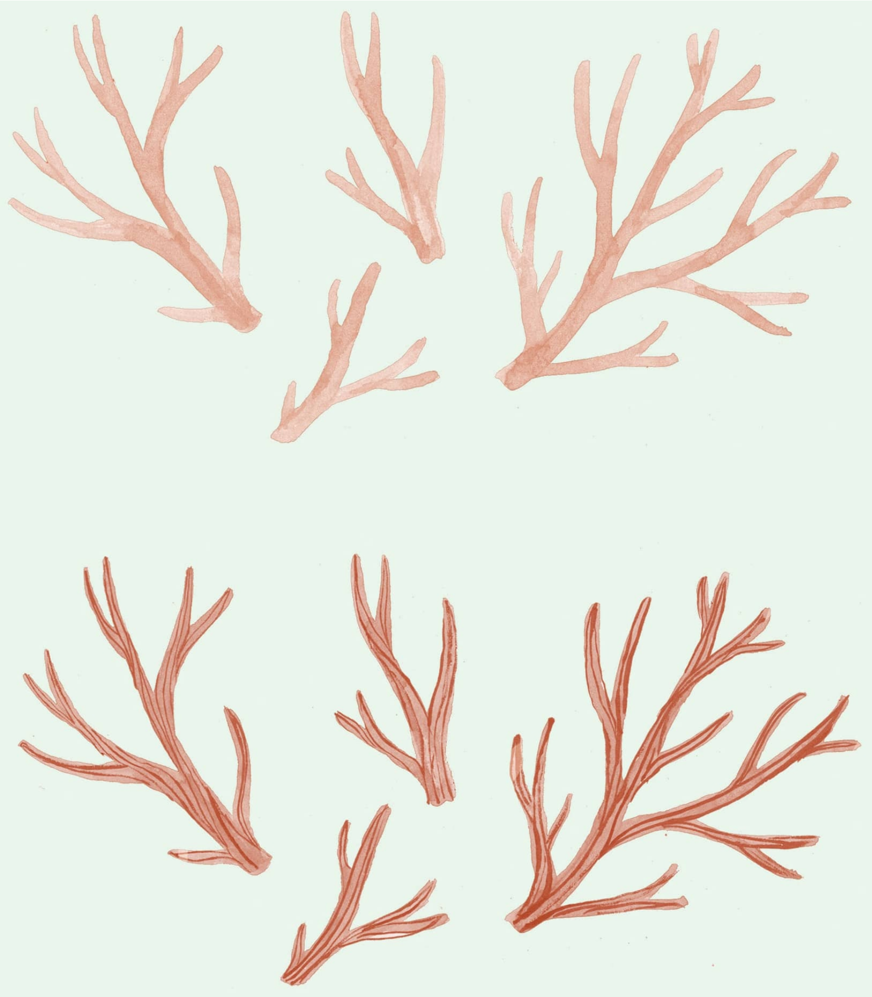


STEP 5. Add a slightly darker layer of color over the top and inner legs of the deer. Don't forget to add a bit of darker fur around the base of the anlters to help them look like they're growing out of its head!



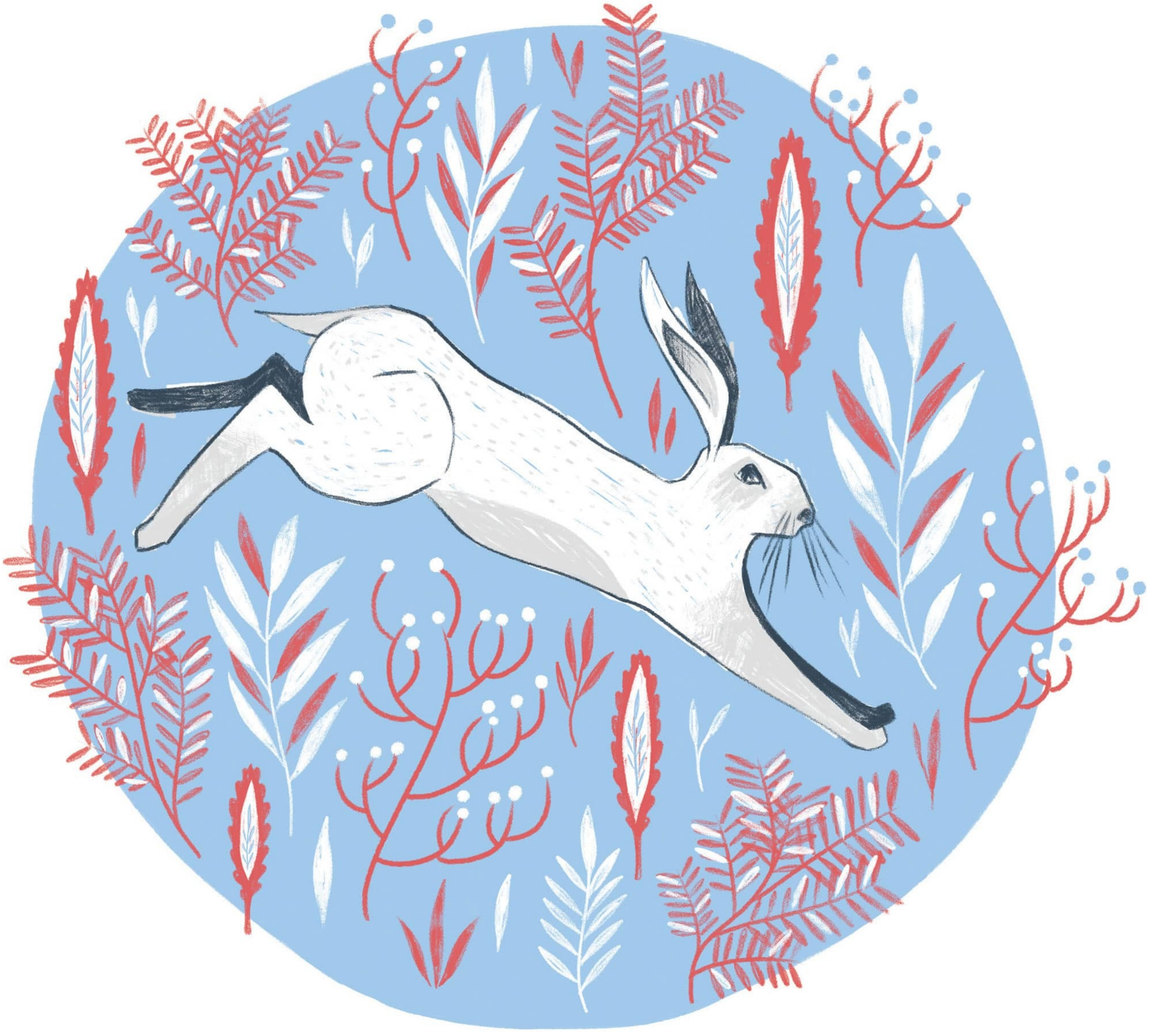
STEP 6. Now apply an even darker shade of color on top of the pelt. Use a small brush to fill in the hooves. If you like, add pattern lines onto the antlers for a woodlike texture. Finally, outline the facial features in brown.

ANTLERS



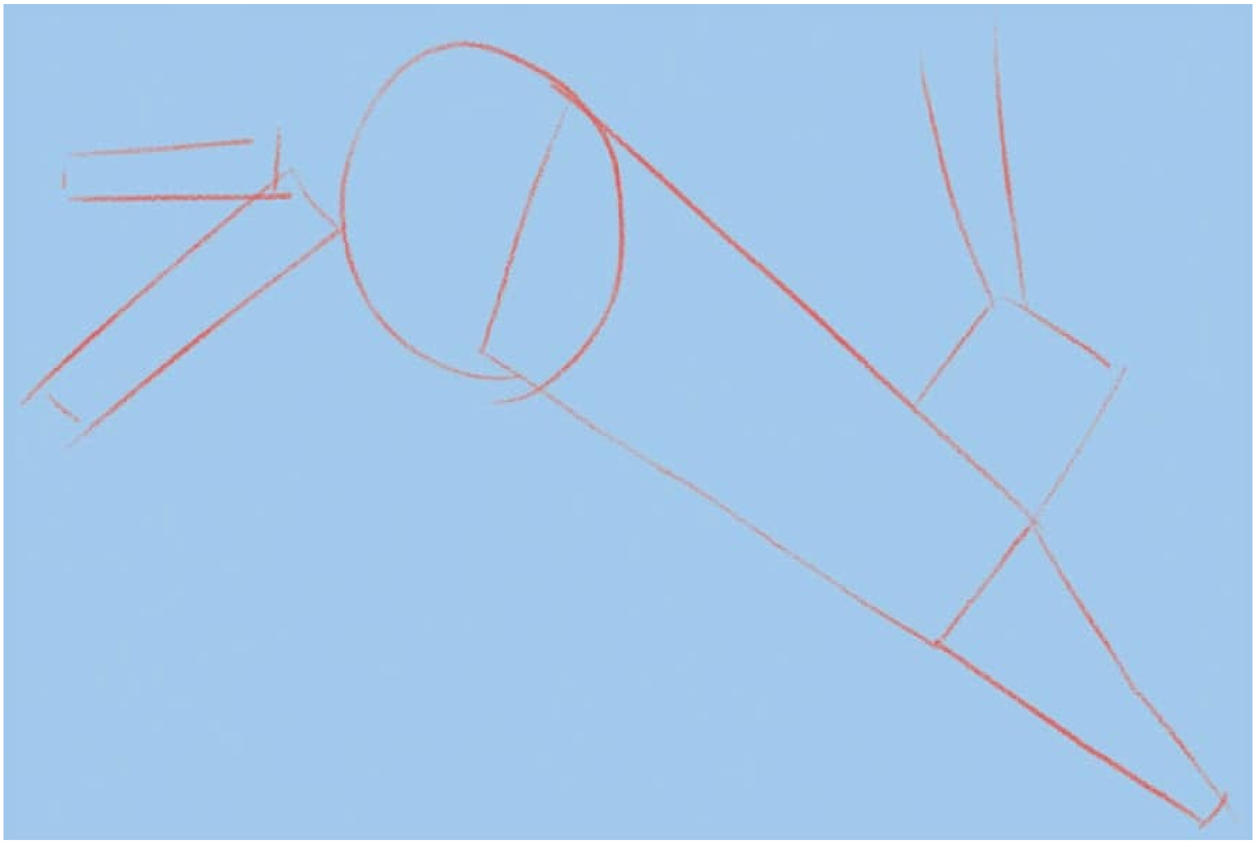
The shape and size of a deer’s antlers vary from stag to stag, especially as they shed and grow new ones every year. So have fun making the antlers large and elaborate. Once they’re filled in, add thin lines of a darker color to create the appearance of grooves within the antlers’ bones.

HARES

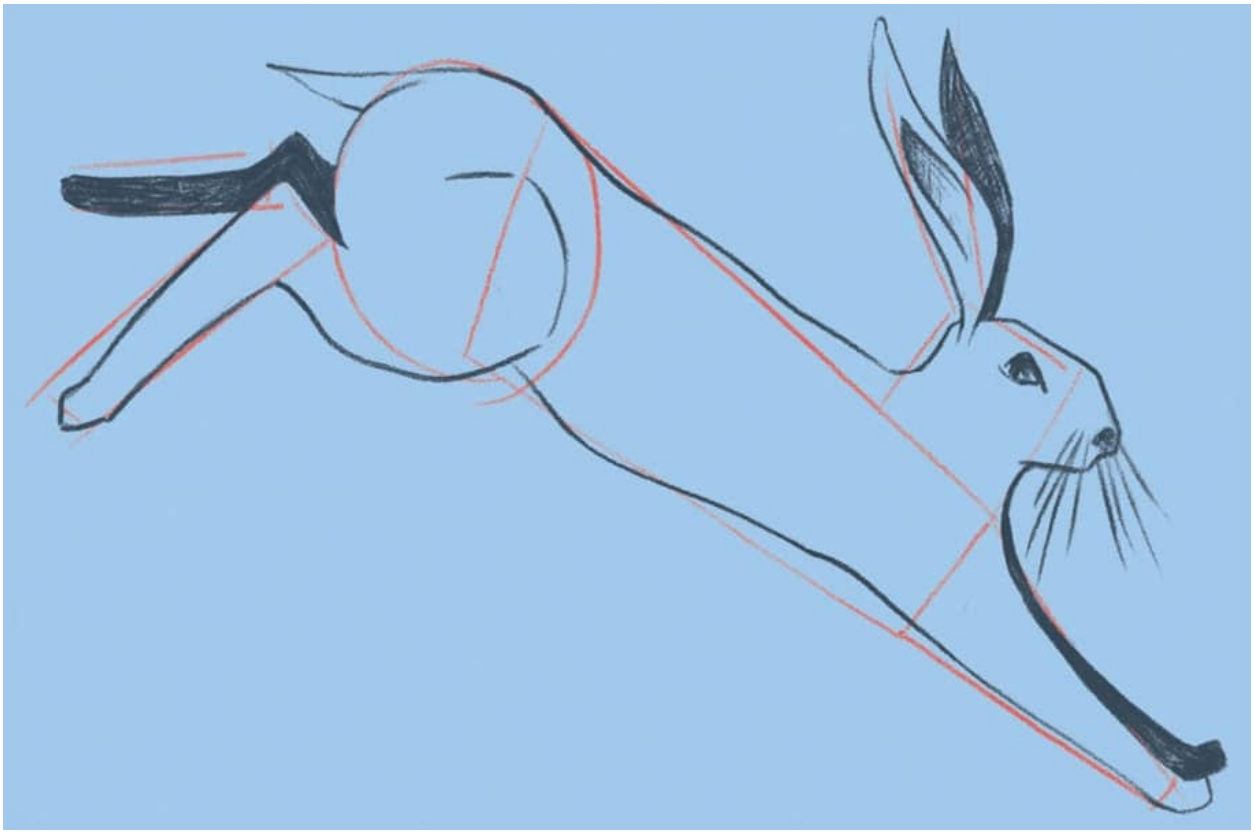


WHITE HARE (LEPUS TIMIDUS)

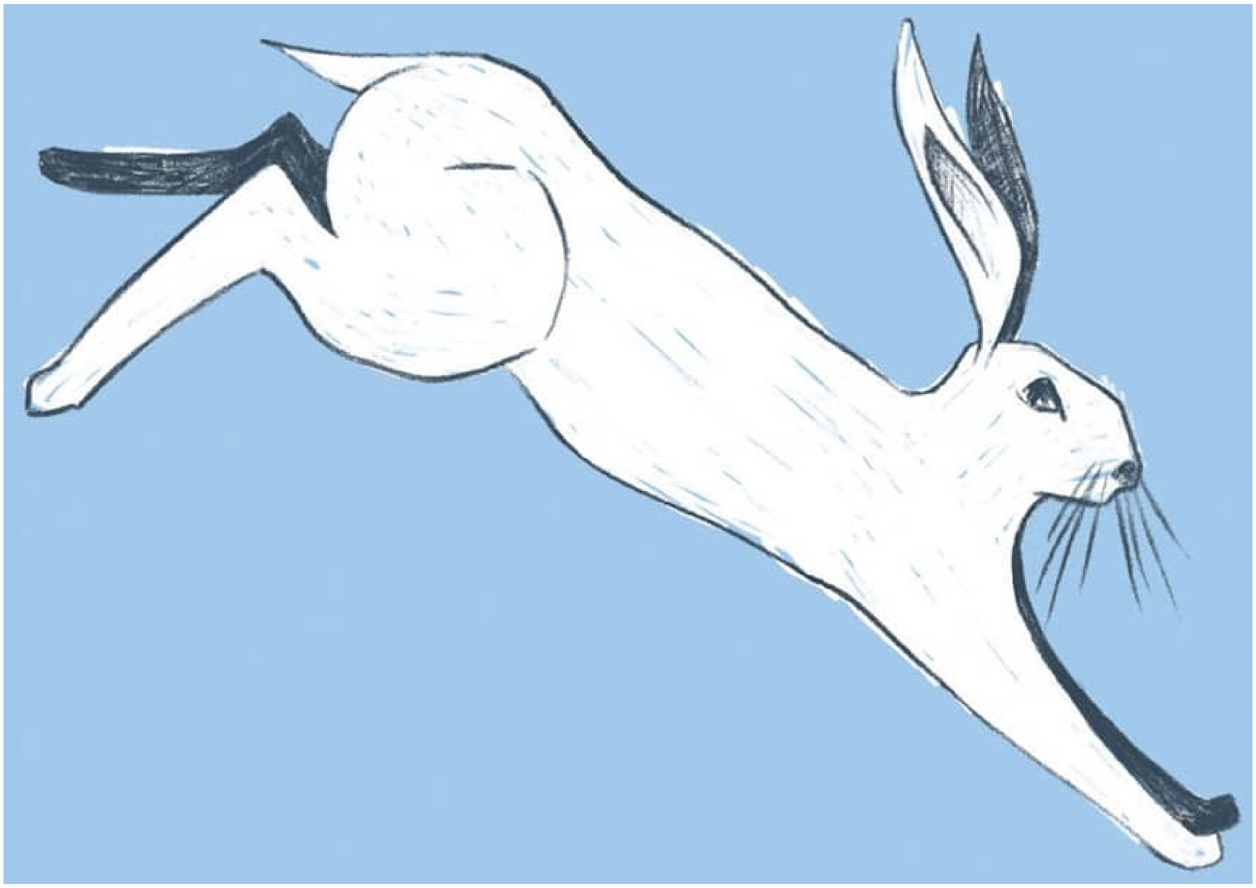
Though some people think hares are rodents, they’re not—hares and rabbits have their own genus, *Leporidae*. Although they may be considered common, hares are extraordinary animals. Their back legs can power them to speeds of up to 45 mph when they’re in danger.



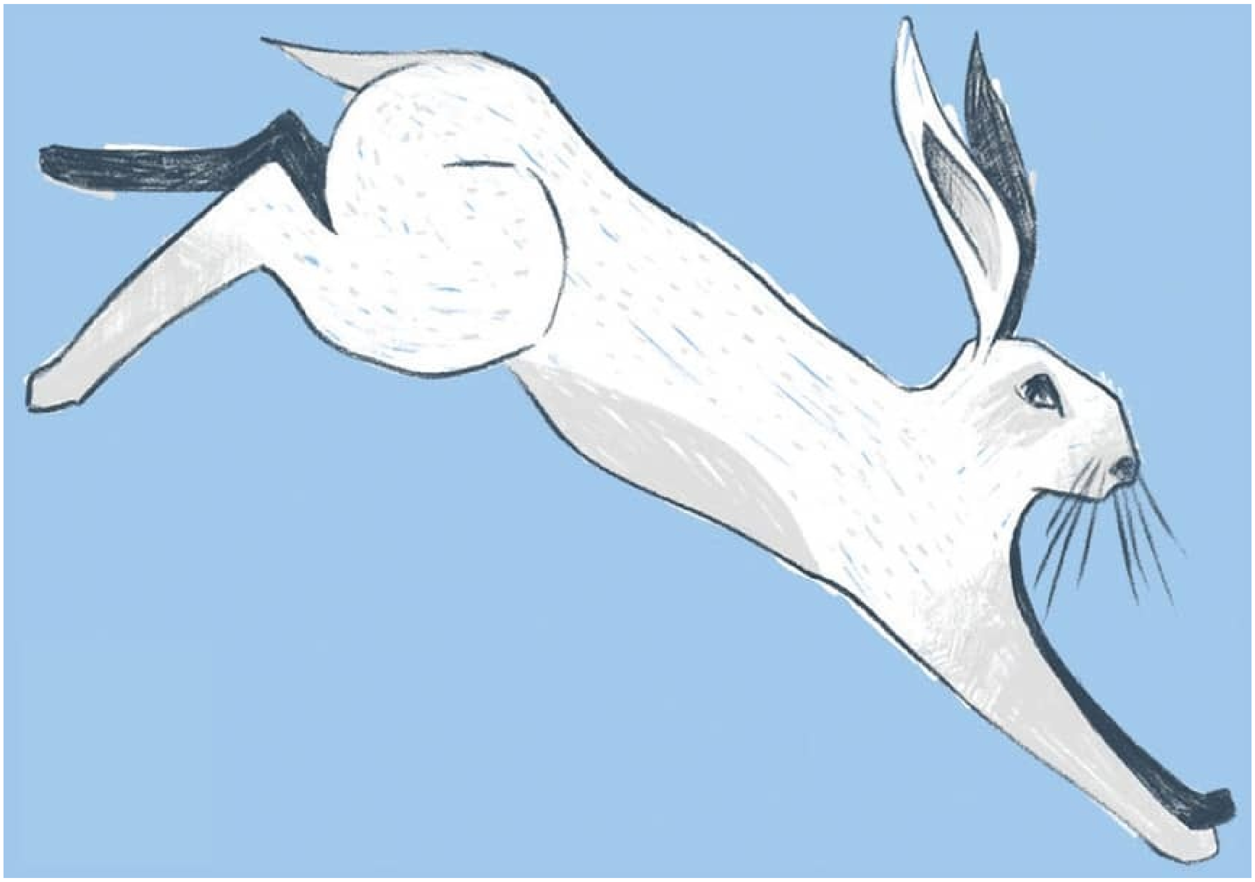
STEP 1. Create the hare's armature (see here), focusing on the haunches, where it stores the ability to quickly run and jump. A hare in motion is stretched and elongated, so make the rest of the body long and thin.



STEP 2. Using your base color, outline the hare. In a dark color fill in the hares tiny, dark eyes, whiskers, inner ear, and background limbs. Erase or paint over the shapes.

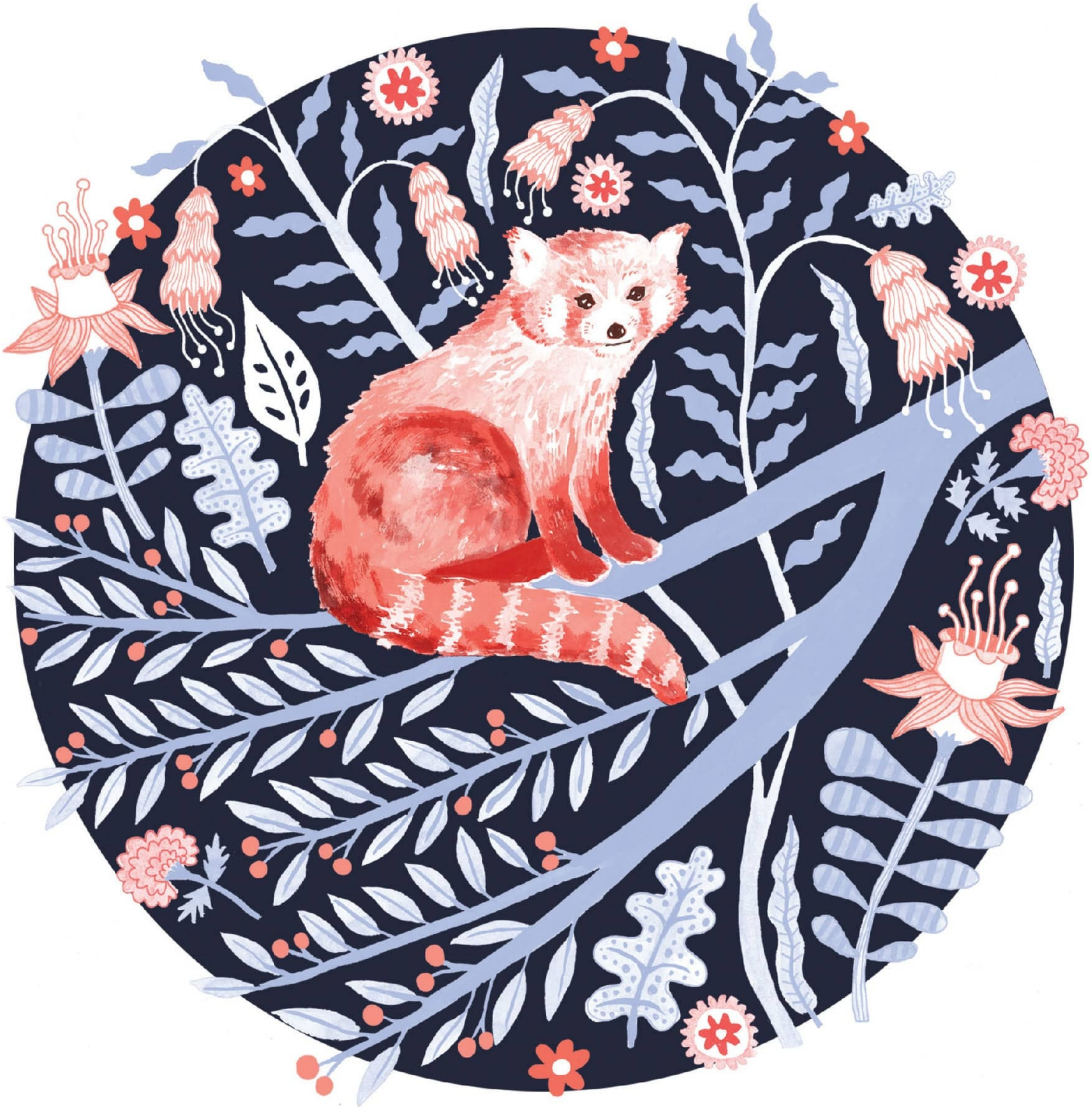


STEPS 3 AND 4. Fill in the hare's body with the base color, using long, even brushstrokes. Once filled in, add a few simple accents with a darker color to the belly, limbs, and head.



Whenever I draw hares and rabbits, I always overexaggerate the ears, because they’re such recognizable features, but you should also pay attention to the back legs. Even though they appear to be similar to the shape of many mammals’ back legs, a hare’s back feet are longer. Here we've drawn our hare in motion, with its ears and legs in play. As seen above, we used lighter strokes to outline the hare, and applied patterns that appear to fly backward on the body—all of which conveys the speed of a hare as it bounds off at the first sight of the family dog!

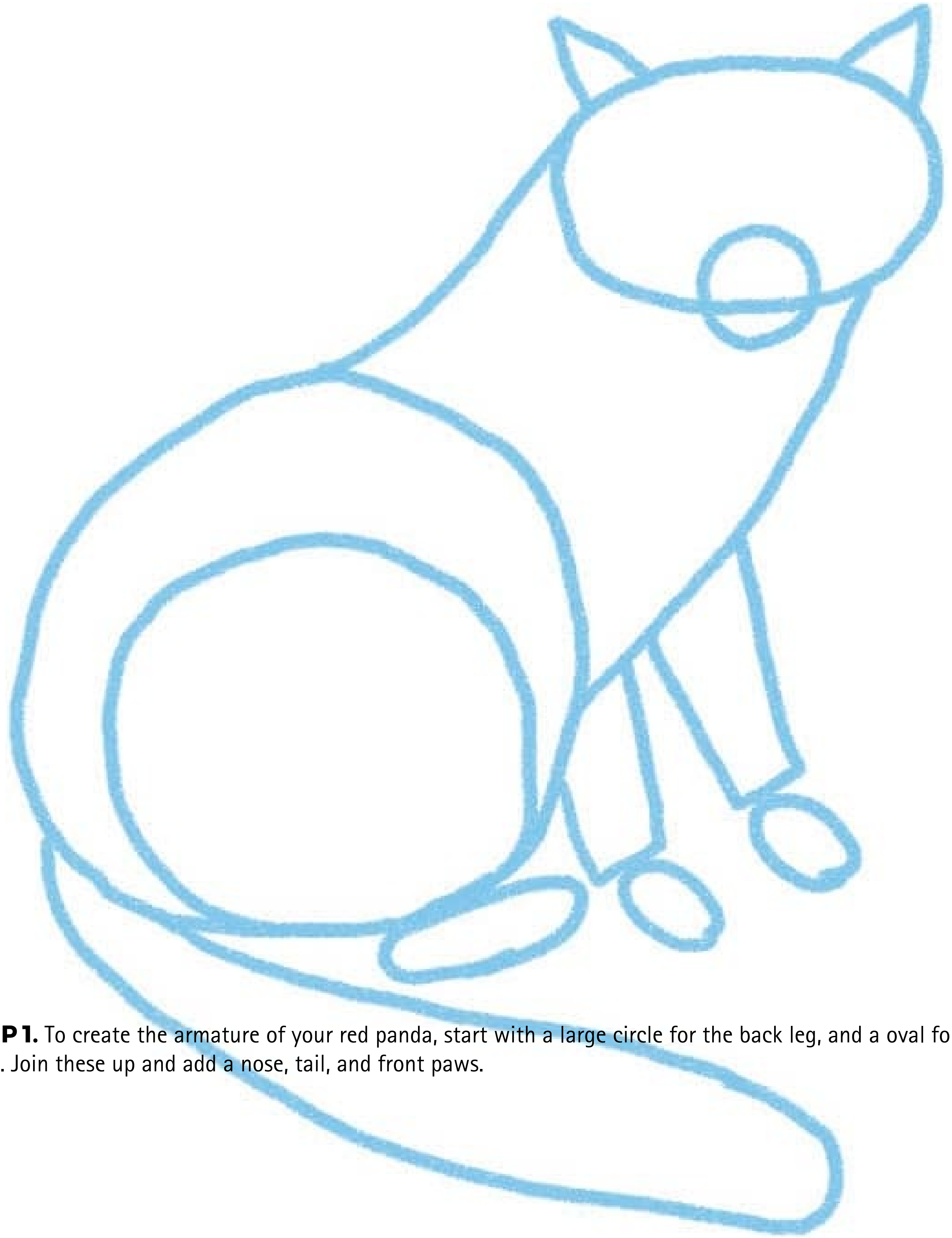
RED
PANDA



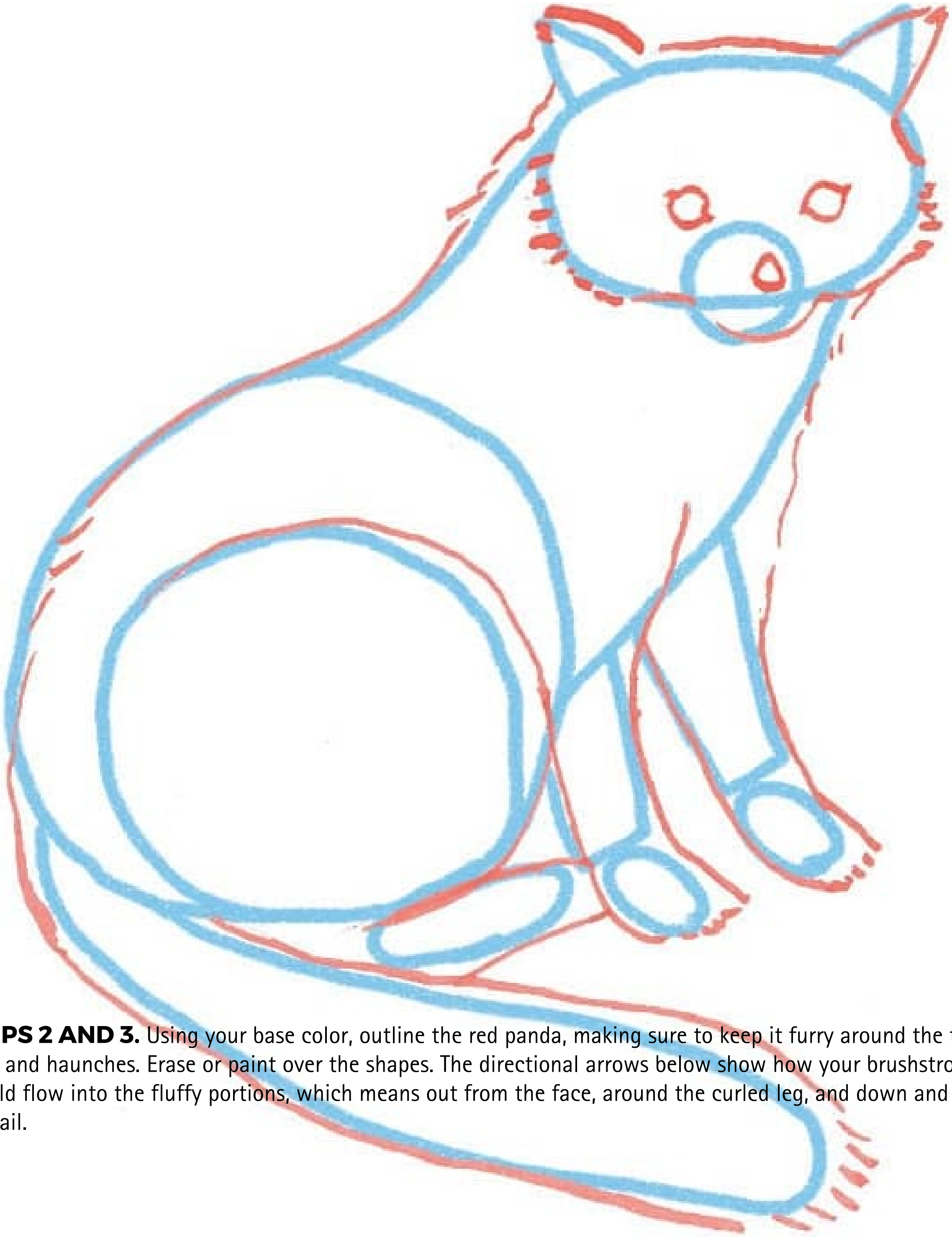
RED PANDA (AILURUS FULGENS)

The red panda is probably my favorite animal. I was lucky enough to meet one at a safari park. Being so close to one helped me correctly draw it when

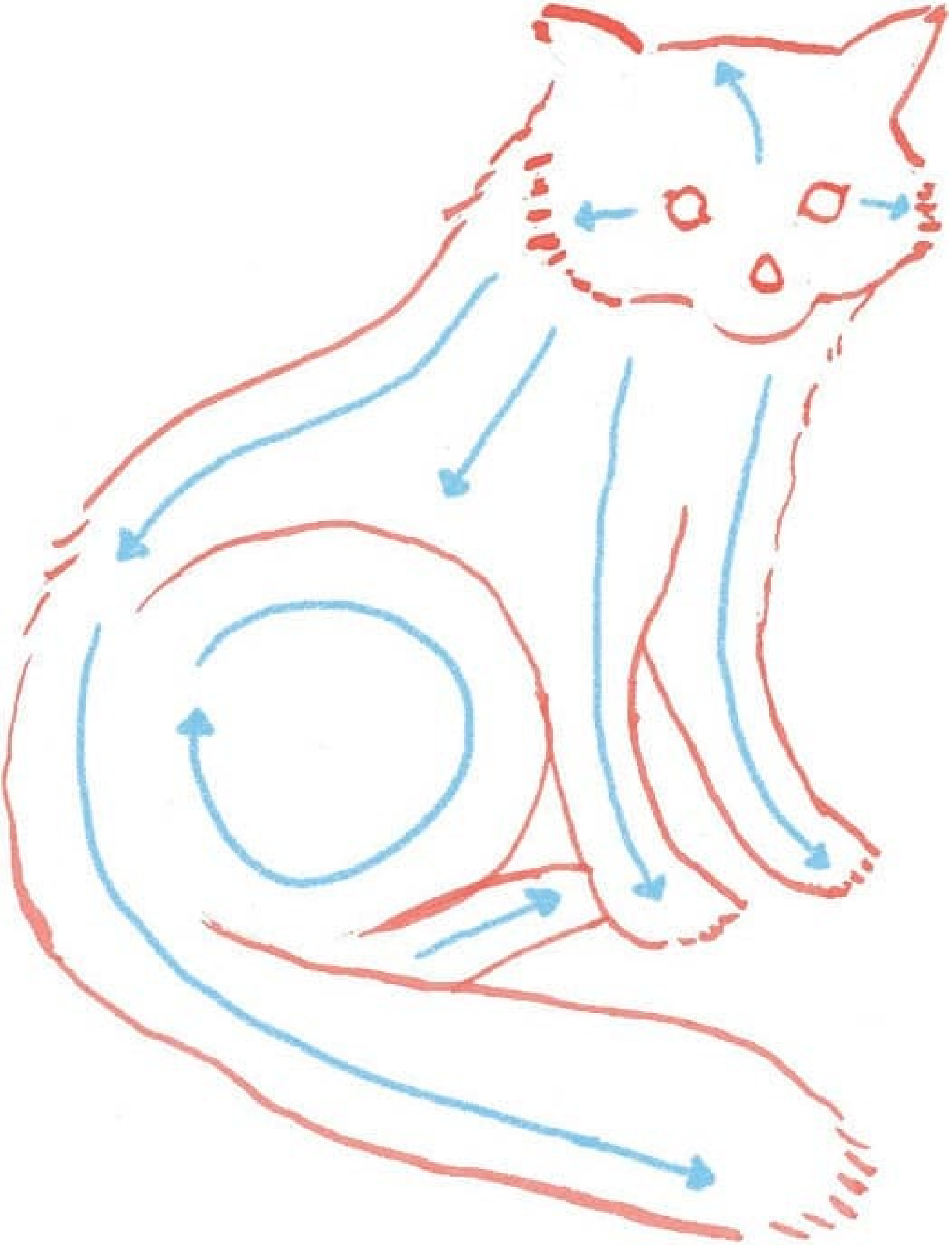
I returned home, as I understood its gentle nature, which I tried to infuse into my work. Although their bodies and tails are elegant and foxlike, a red panda’s face and haunches are round, and their paws are wide and clawed. Be sure to add a rounded gentleness to their posture. Also, pay close attention to the unique patterns on their faces and tails, since they are the telltale features of red pandas.

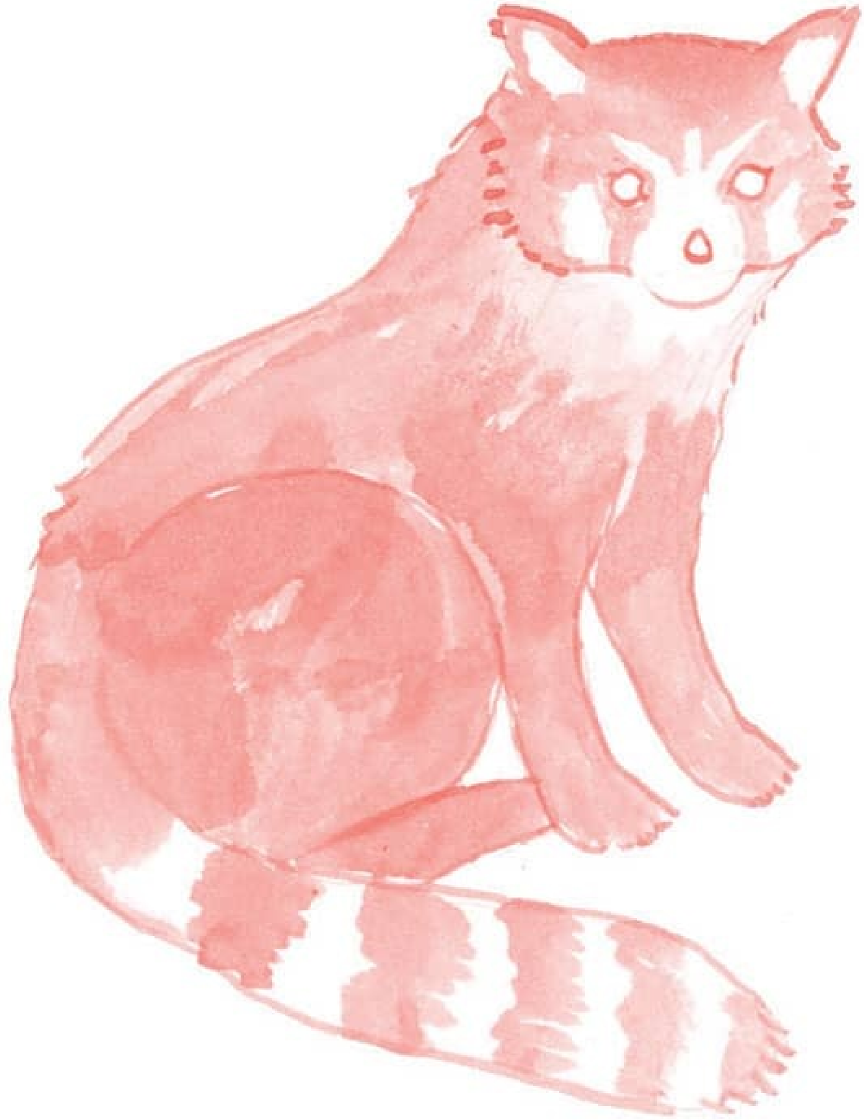


STEP 1. To create the armature of your red panda, start with a large circle for the back leg, and a oval for the head. Join these up and add a nose, tail, and front paws.

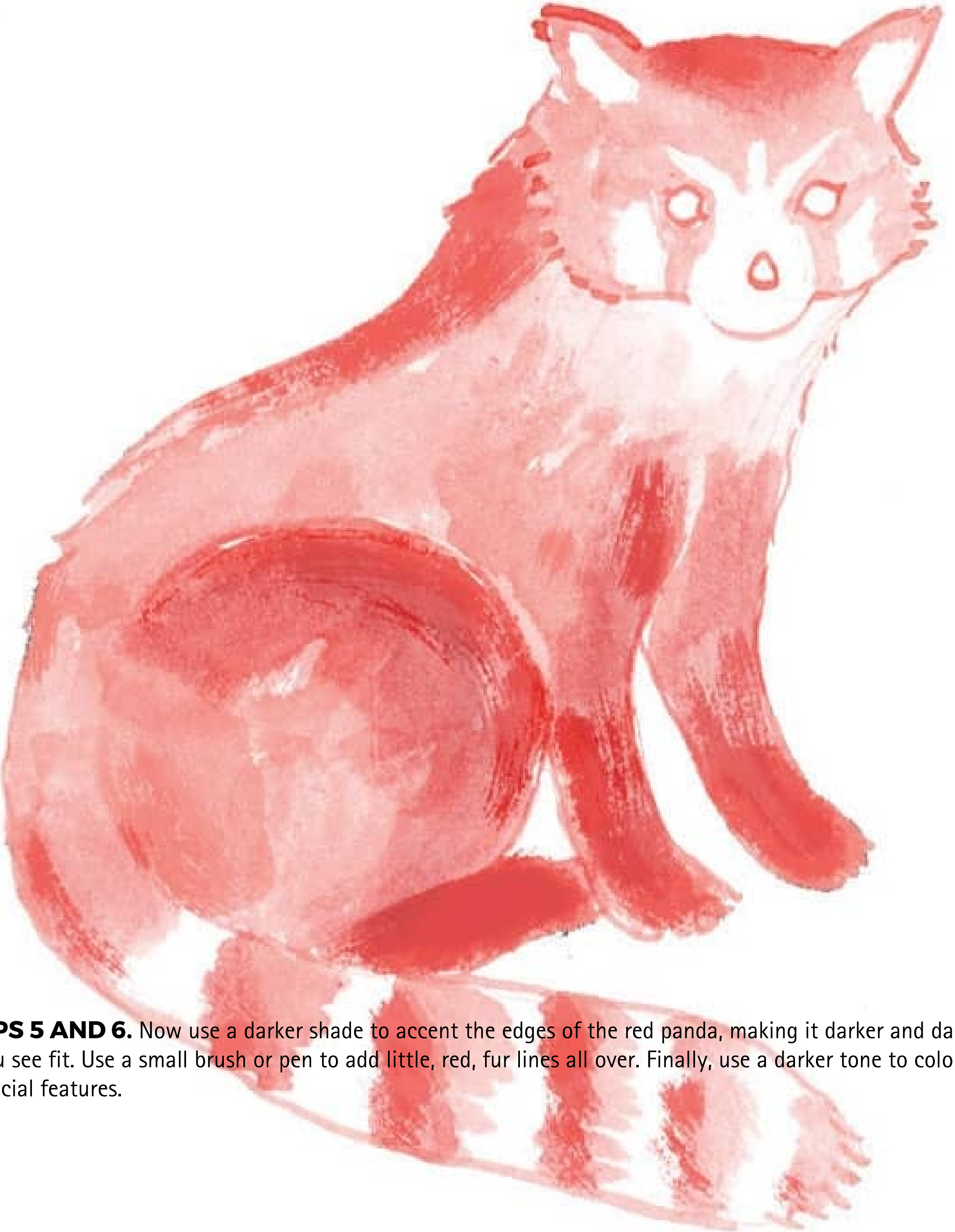


STEPS 2 AND 3. Using your base color, outline the red panda, making sure to keep it furry around the tail, face, and haunches. Erase or paint over the shapes. The directional arrows below show how your brushstrokes should flow into the fluffy portions, which means out from the face, around the curled leg, and down and into the tail.



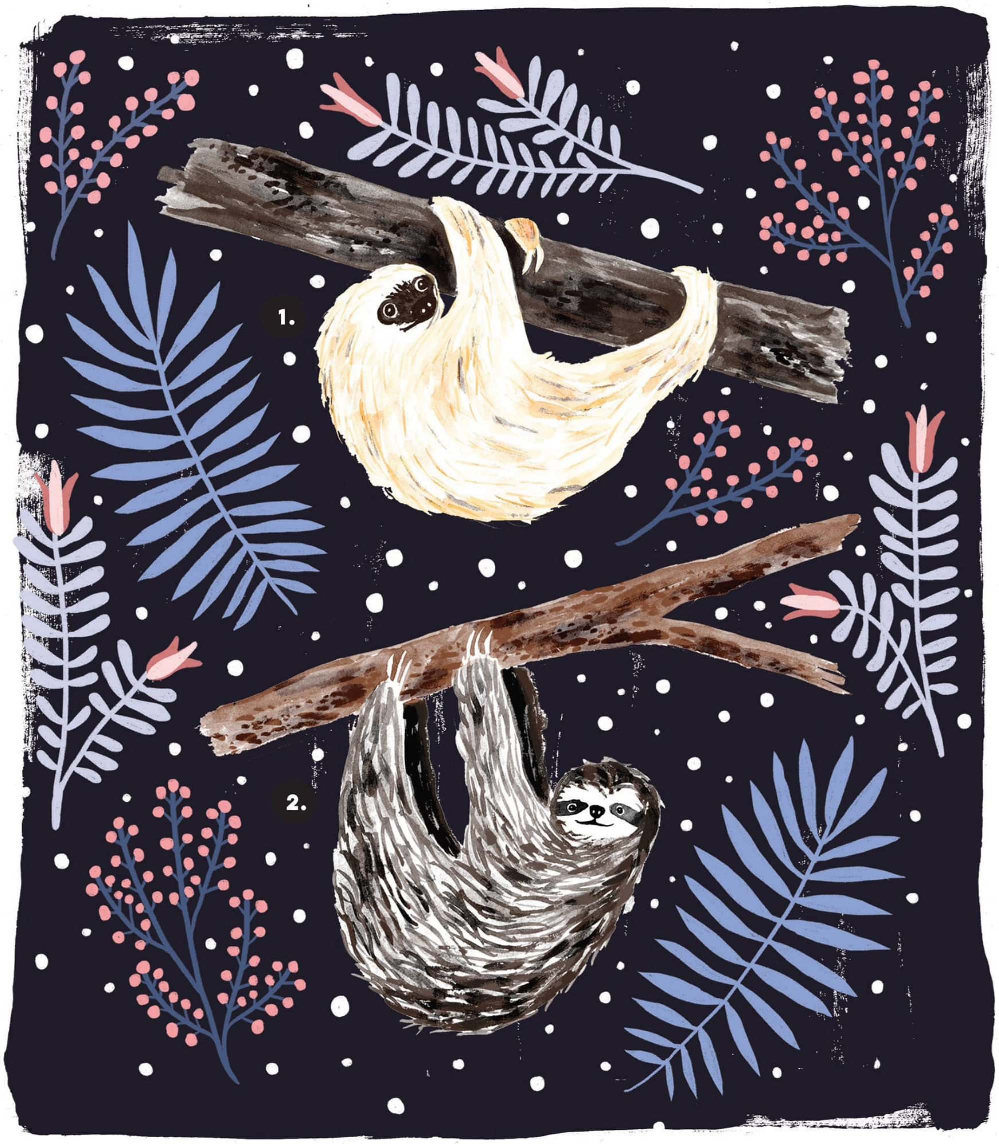


STEP 4. Fill in the panda with the base color. Leave the white areas unfilled, especially the lines in the face and tail. Remember to leave a distinctive white-shaped area in the middle of the panda's face, as well as the areas below and to the right of the eyes.



STEPS 5 AND 6. Now use a darker shade to accent the edges of the red panda, making it darker and darker as you see fit. Use a small brush or pen to add little, red, fur lines all over. Finally, use a darker tone to color in the facial features.

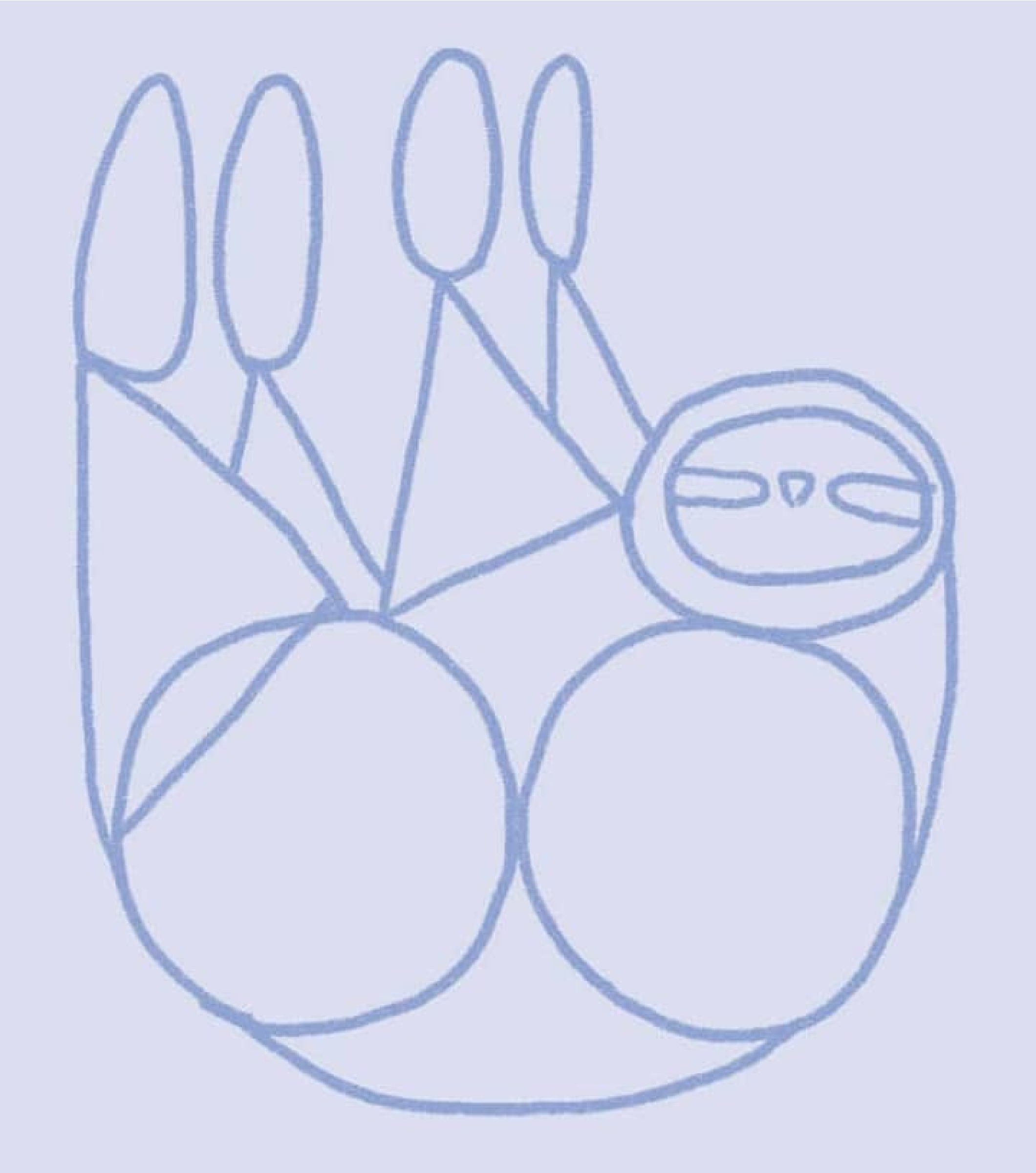
SLOTHS



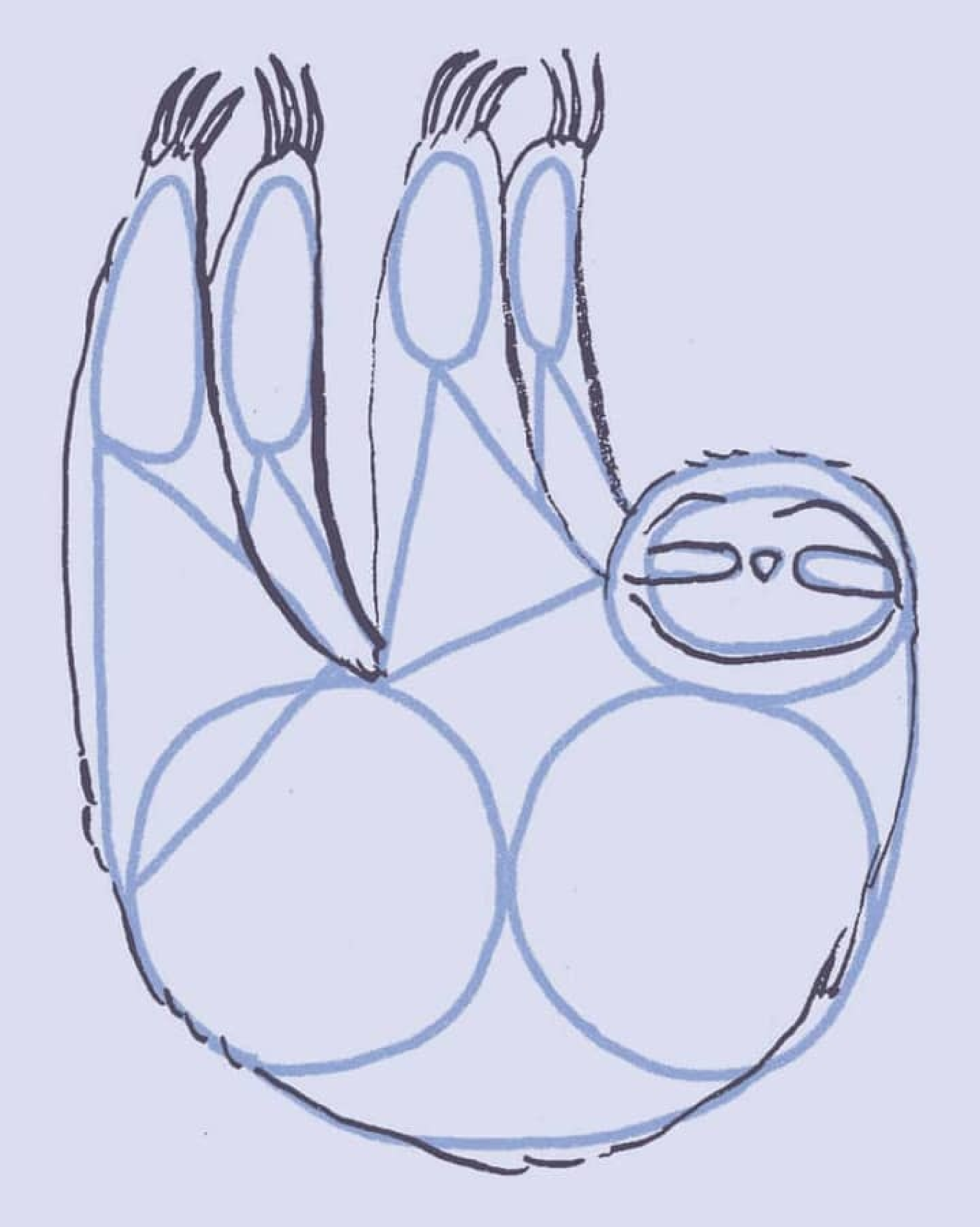
1. HOFFMAN'S TWO-TOED SLOTH (CHOLOEPUS HOFFMANNI) 2. PYGMY THREE-TOED SLOTH (BRADYPUS PYGMAEUS)

Everyone knows sloths are slow, but what may not be known is that because they are *so* slow, algae grows on top of their coats! Algae provides a safe camouflage for sloths within their rainforest habitat. When drawing sloths, make sure to shape their bodies like a giant letter U, with claws at the tips—which allow them to hang like a beautiful bundle of cuteness. Perhaps the most difficult part of illustrating sloths is to achieve their perfectly round, sweet faces.

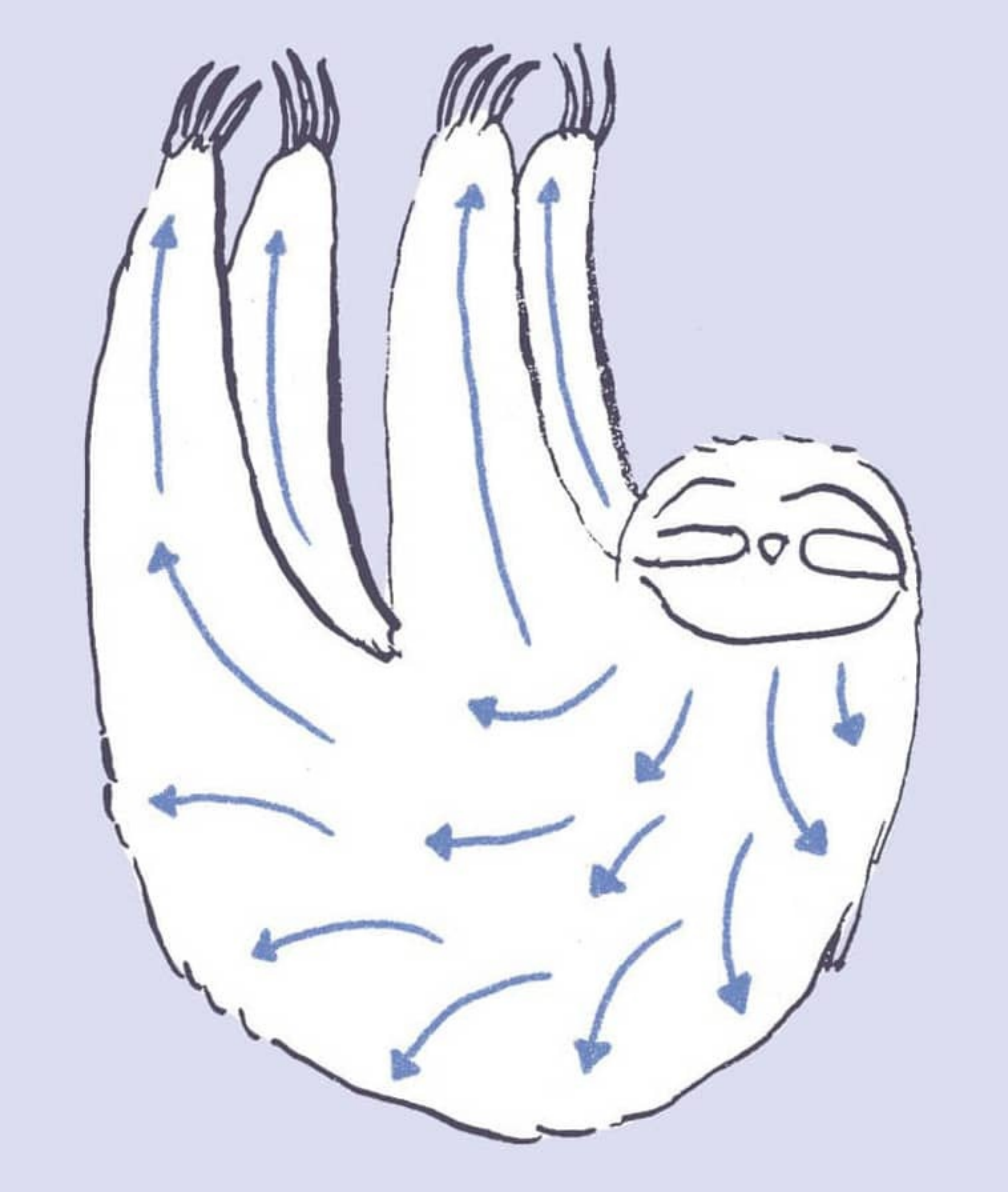
This is due to the fact that their noses and eyes are placed on the same level (see here for more details).



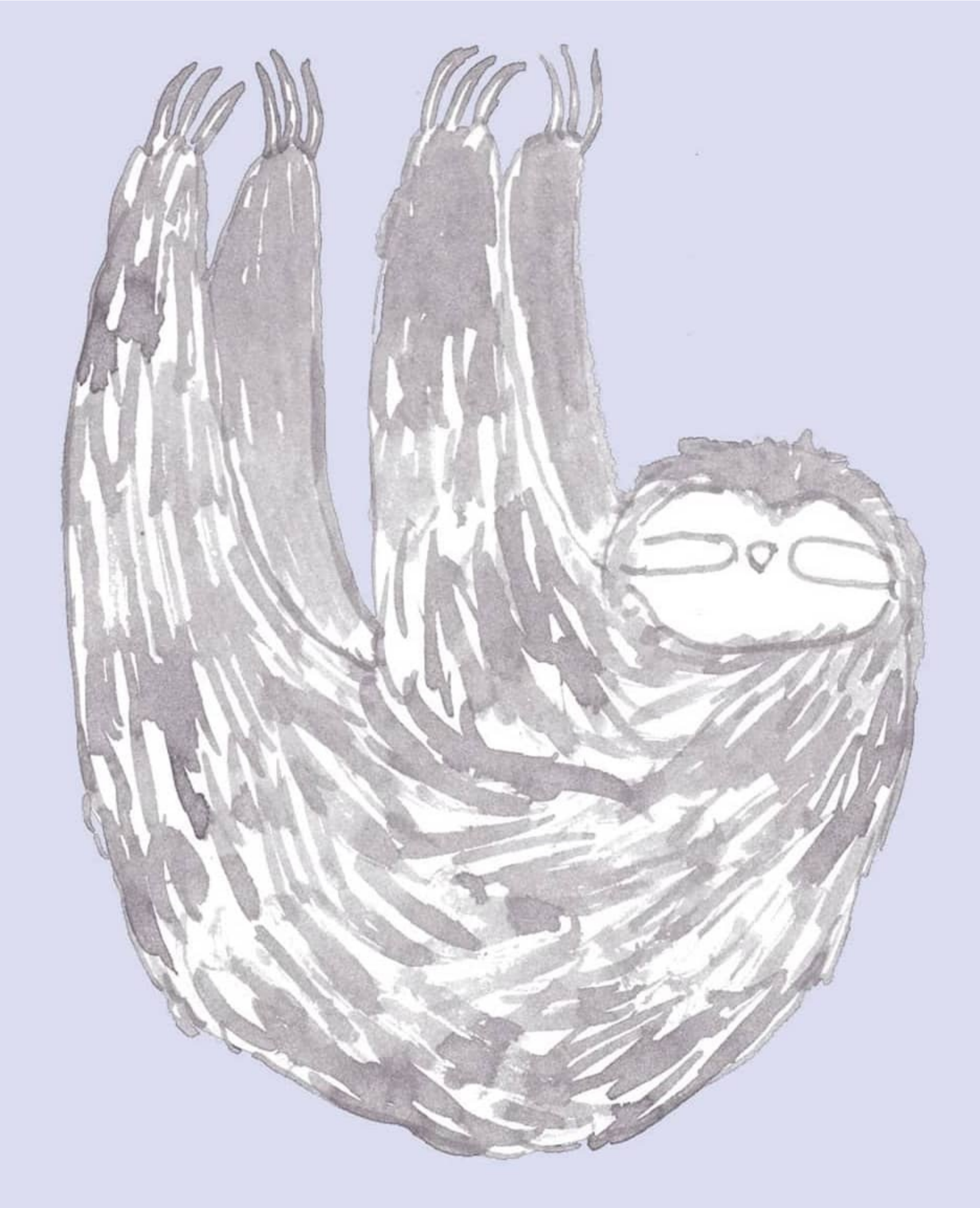
STEP 1. The armature of your sloth should be comprised of big circles and ovals, with lines connecting them (see here). While drawing them, go ahead and add the eyes and nose to the face—they're so prominent, you will want to remember where they are.



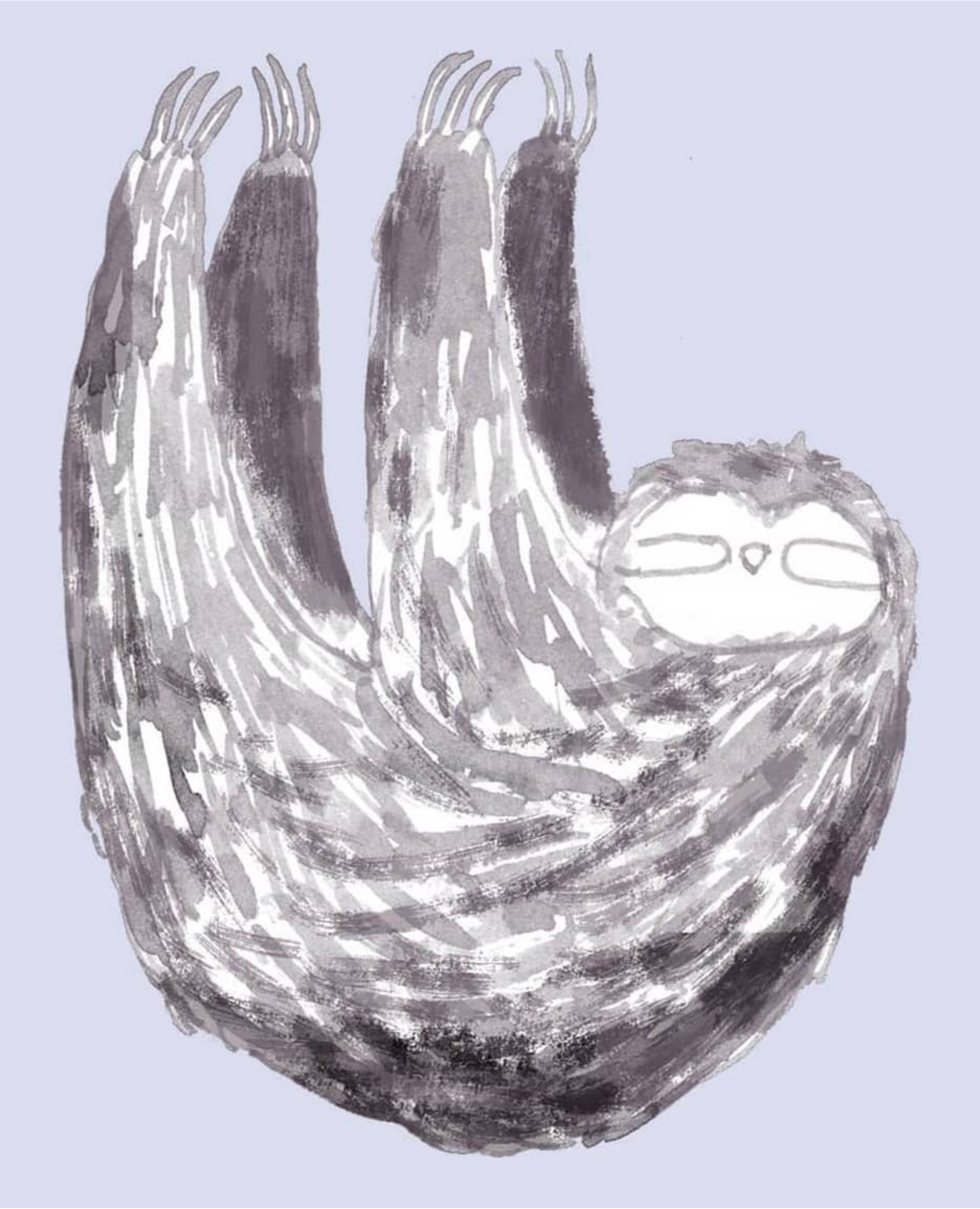
STEP 2. Using your base color, outline the sloth, keeping it furry around the edges. Add two or three long, curved claws to each arm (depending on which breed of sloth you're drawing). Erase or paint over the shapes.



STEP 3. When you paint the sloths fur, use the directional arrows as a guide to get the texture to fit the natural flow of the sloth. Don't worry too much—a sloths' fur is pretty messy and all over the place!



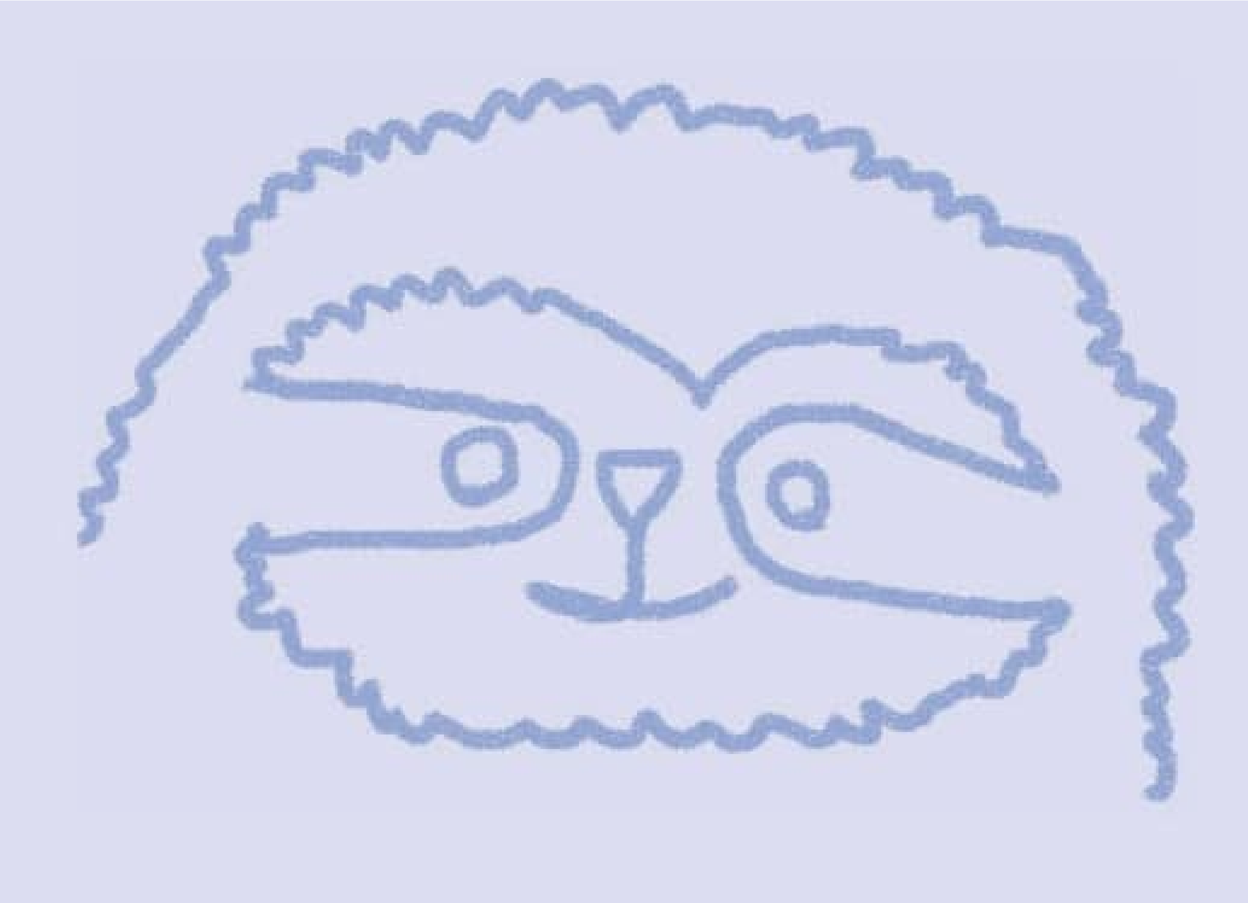
STEP 4. With the base color, apply long, uneven brushstrokes in a U shape to fill in the sloth. Entirely fill in the inner legs.



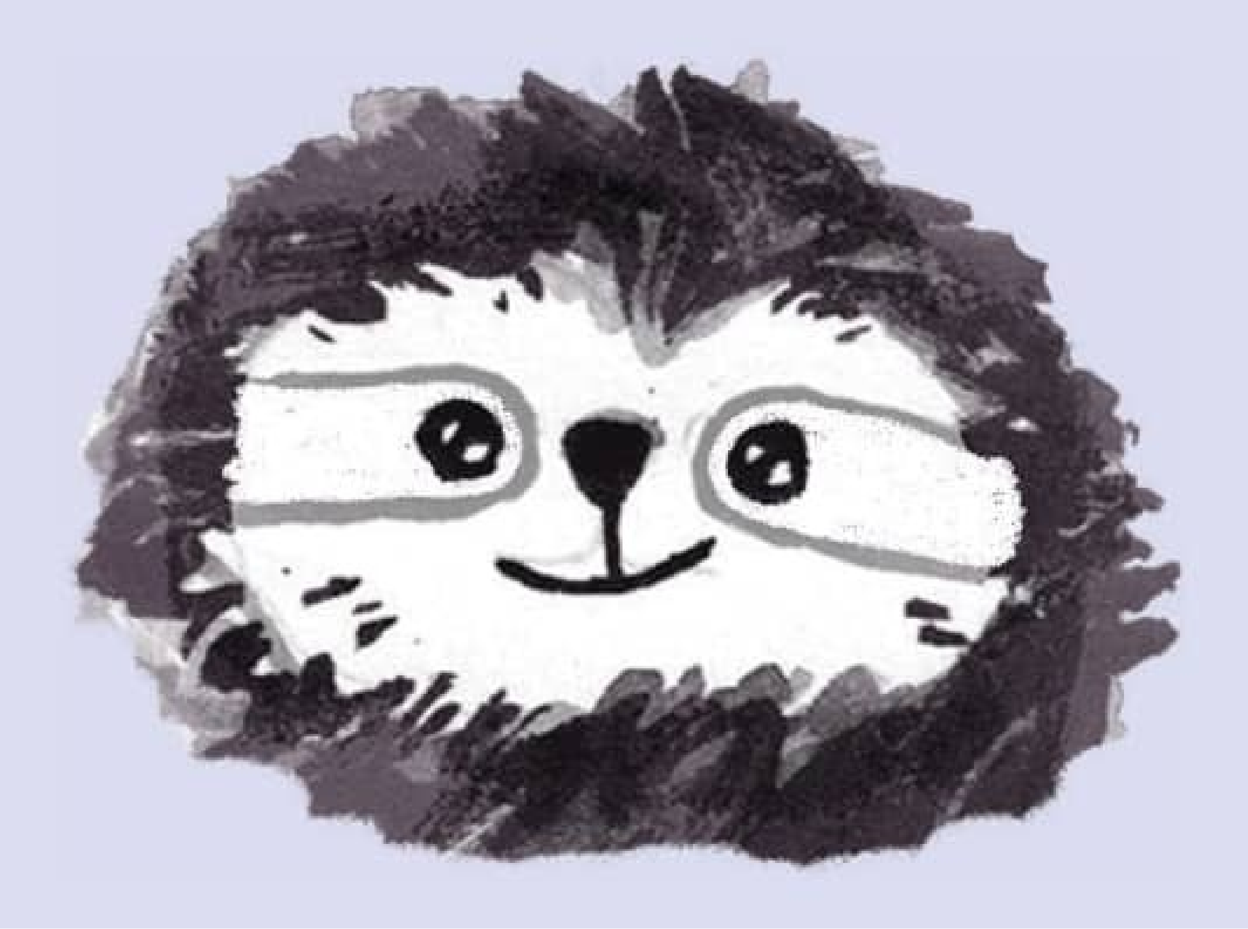
STEPS 5 AND 6. Now add darker colors to the sloth's pelt, making sure to leave the belly lighter than the head and back (for the face, see steps opposite).

FACE

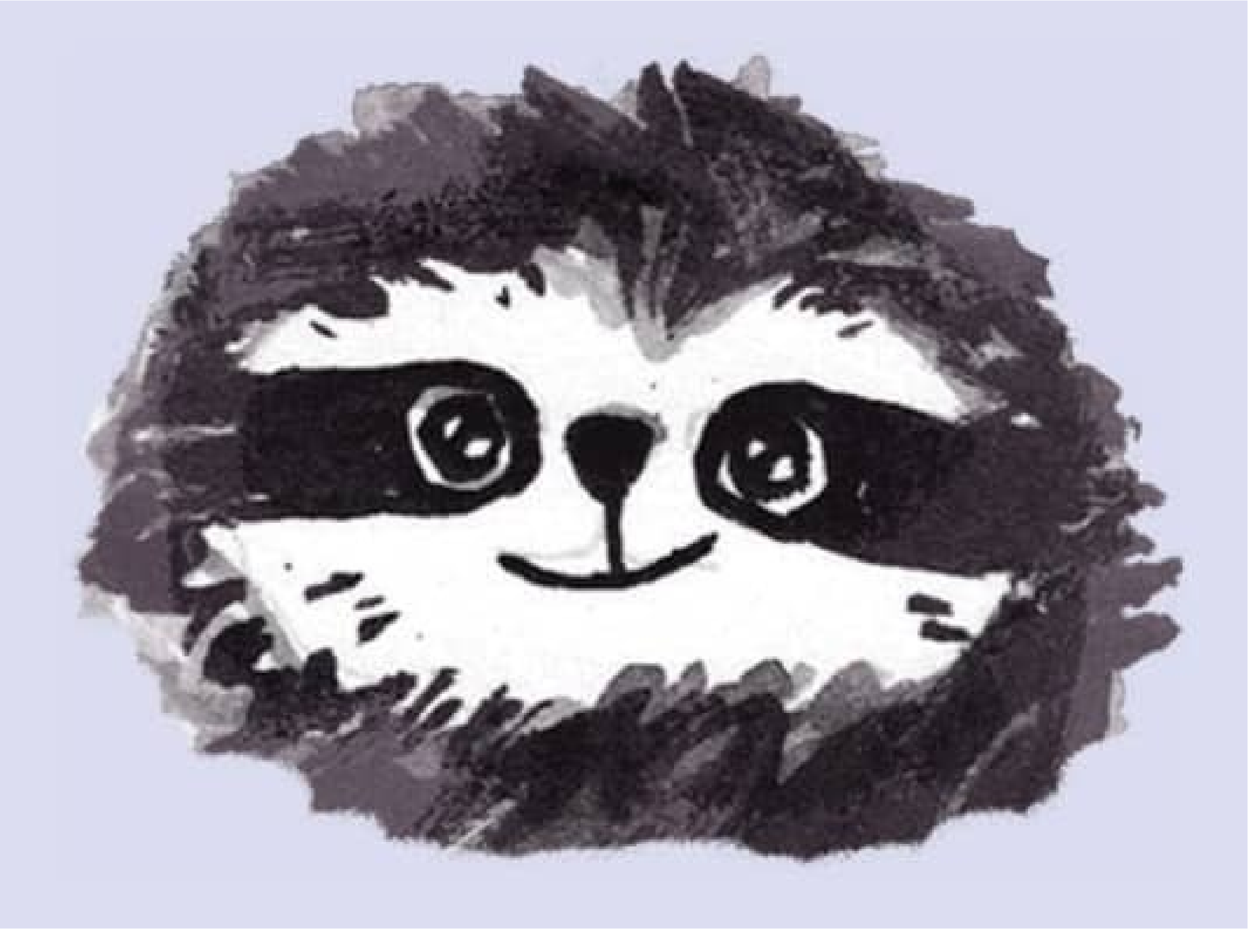
A sloth's eyes and nose are placed all on the same line. One of the most notable parts of a sloth's face is the little, black circles around its eyes. A good tip to remember is to try drawing the eyes first, and then paint the circles around them.



STEP 1. Outline the face.



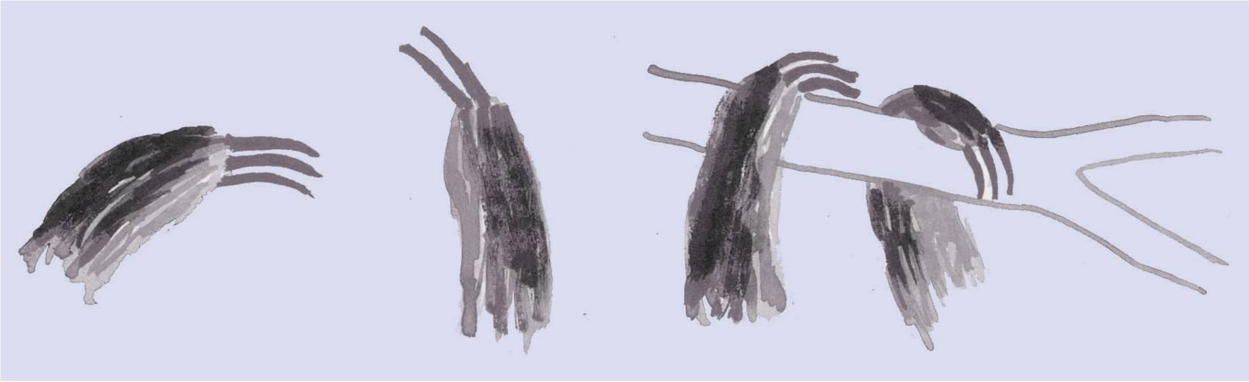
STEP 2. Fill in fur, nose, and mouth.



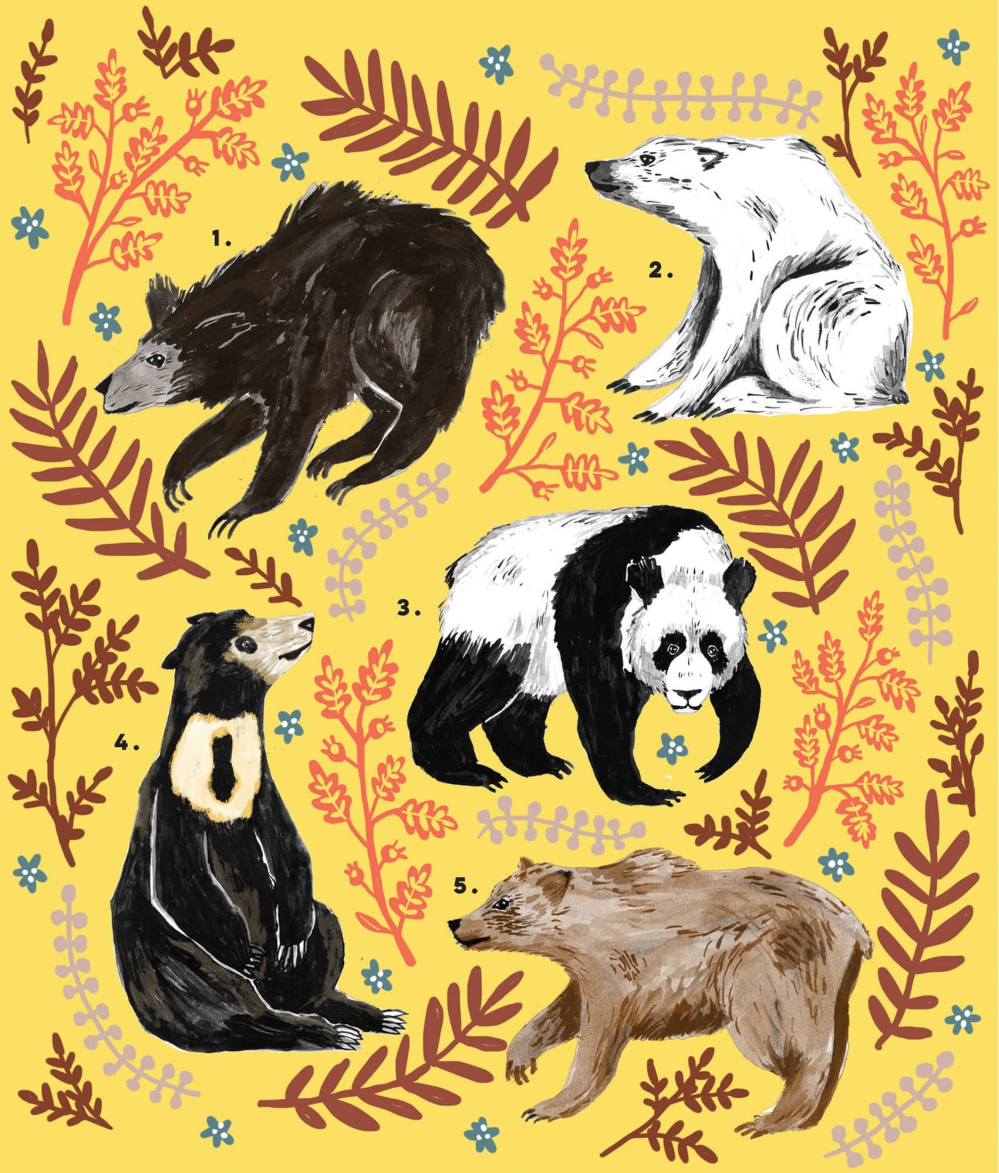
STEP 3. Add black around eyes.

CLAWS

Depending on their breed, sloths have either two or three claws (or toes), which they use to climb and hang from trees. Incorporating a branch into your drawing is a great way to frame a sloth—once you've placed the claws on the branch, the body shape almost draws itself.



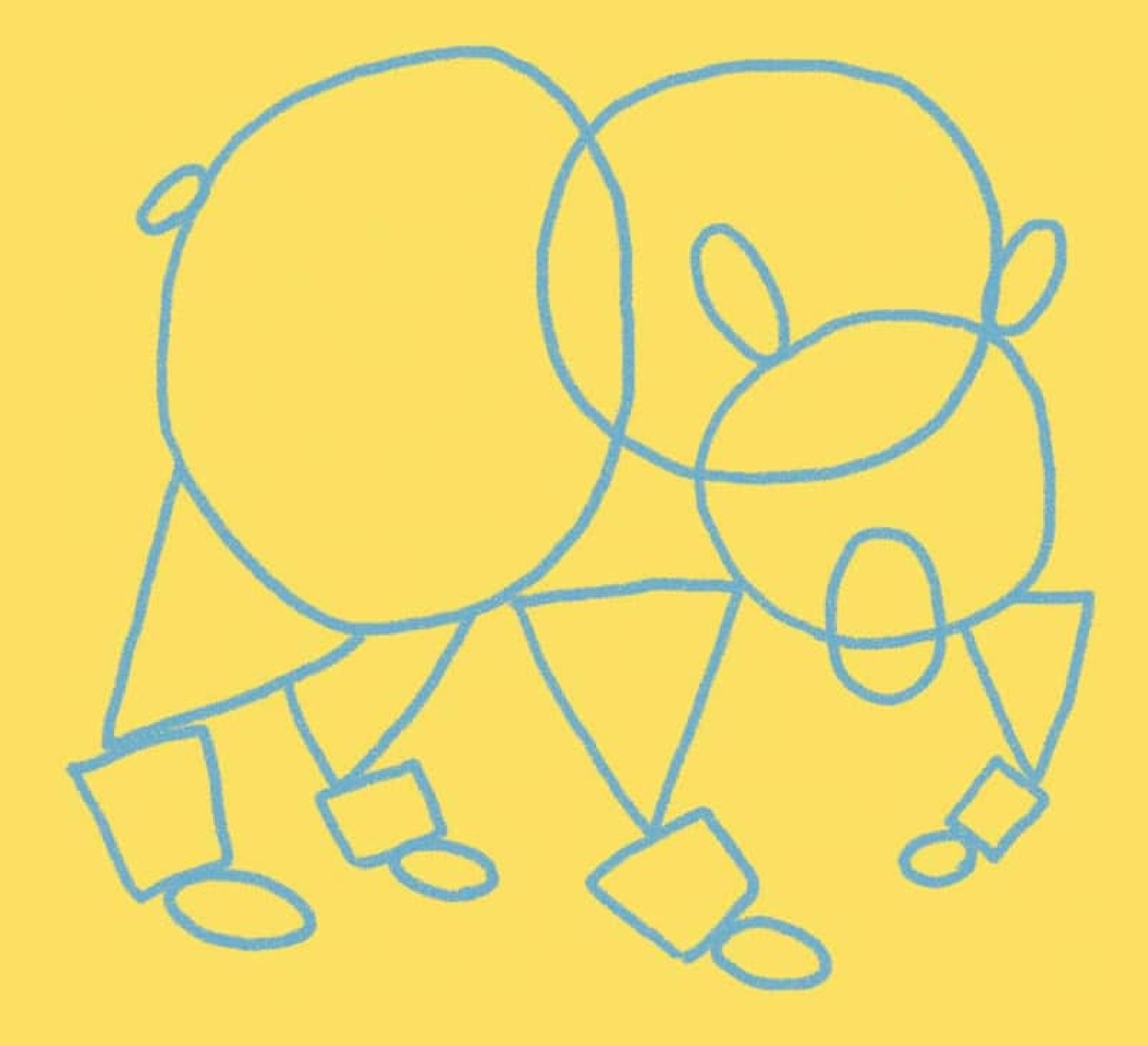
BEARS



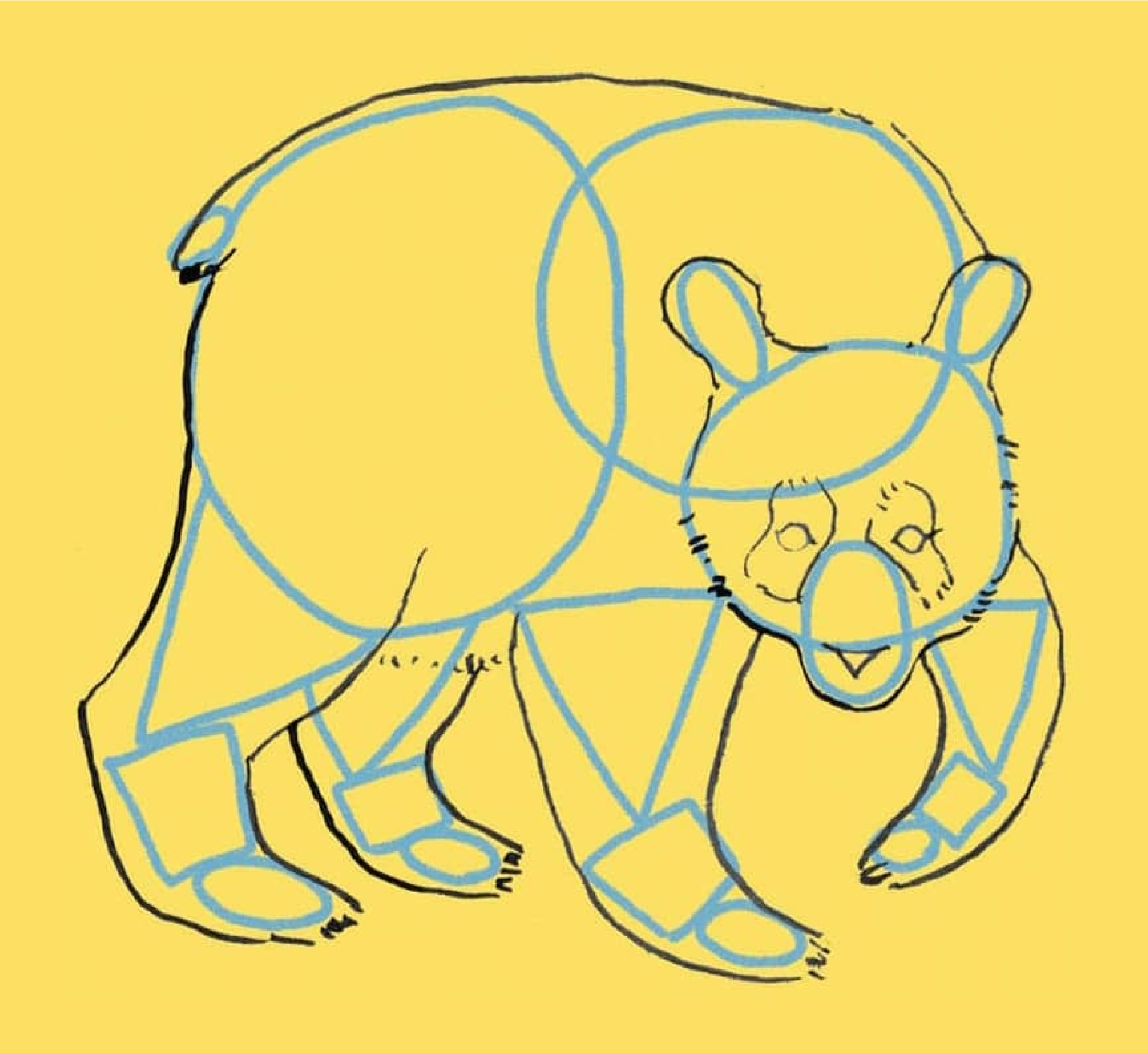
1. SLOTH BEAR (MELURSUS URSINUS)
2. POLAR BEAR (URSUS MARITIMUS)
3. GIANT PANDA (AILUROPODA MELANOLEUCA)
4. SUN BEAR (HELARCTOS MALAYANUS)
5. BROWN BEAR (URSOS ARCTOS)

GIANT PANDA

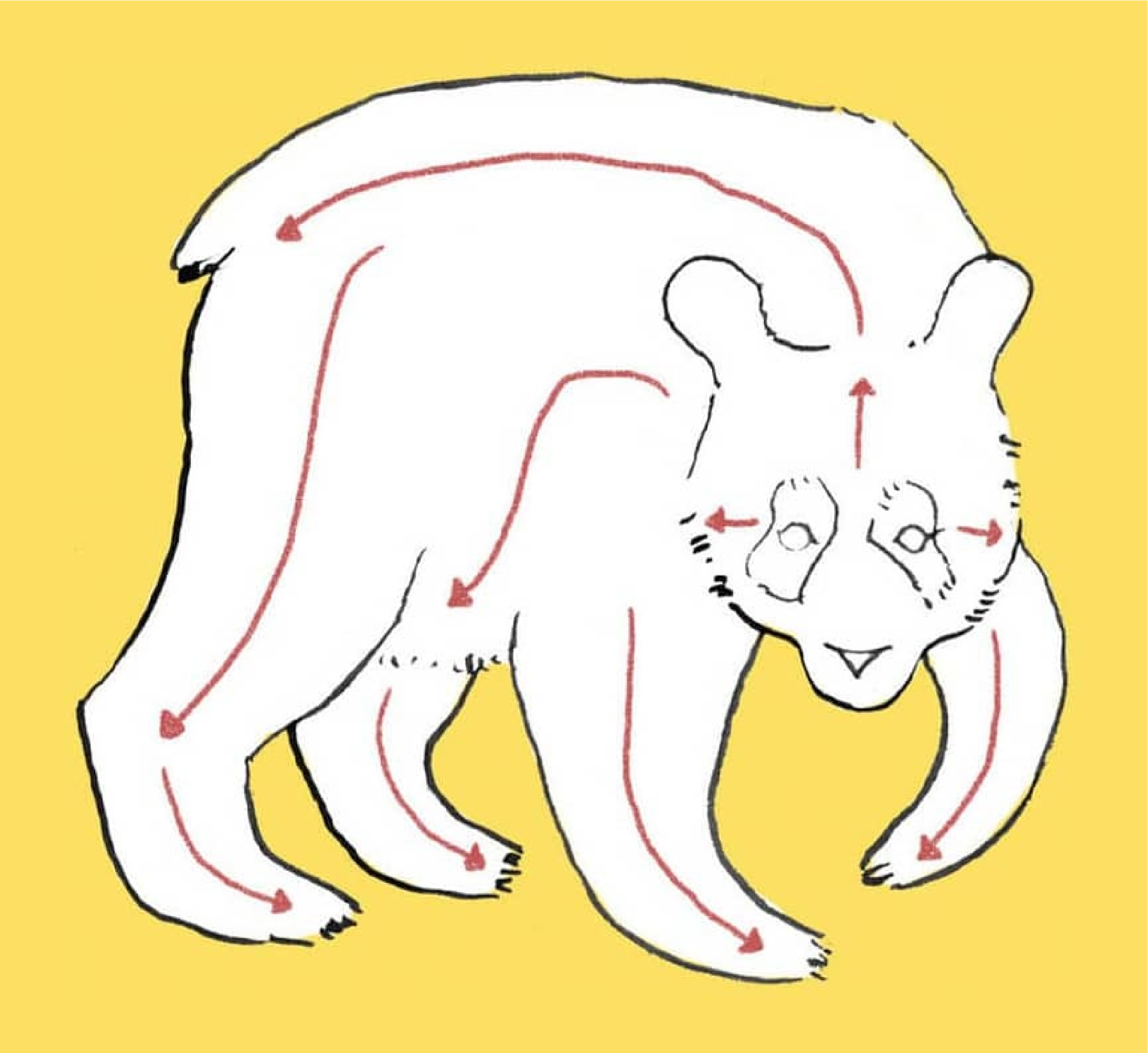
If you’re drawing or painting a panda, switch to a smaller brush at the end of the process and use light grays in your palette. Apply black in small, detailed brushstrokes to add texture and dimension. Or, if you prefer a more graphic look, stop drawing after step 5. If you prefer not to position the panda bear head-on, like we did, feel free to make the panda appear more casual—just be sure the belly curves out, and not inward.



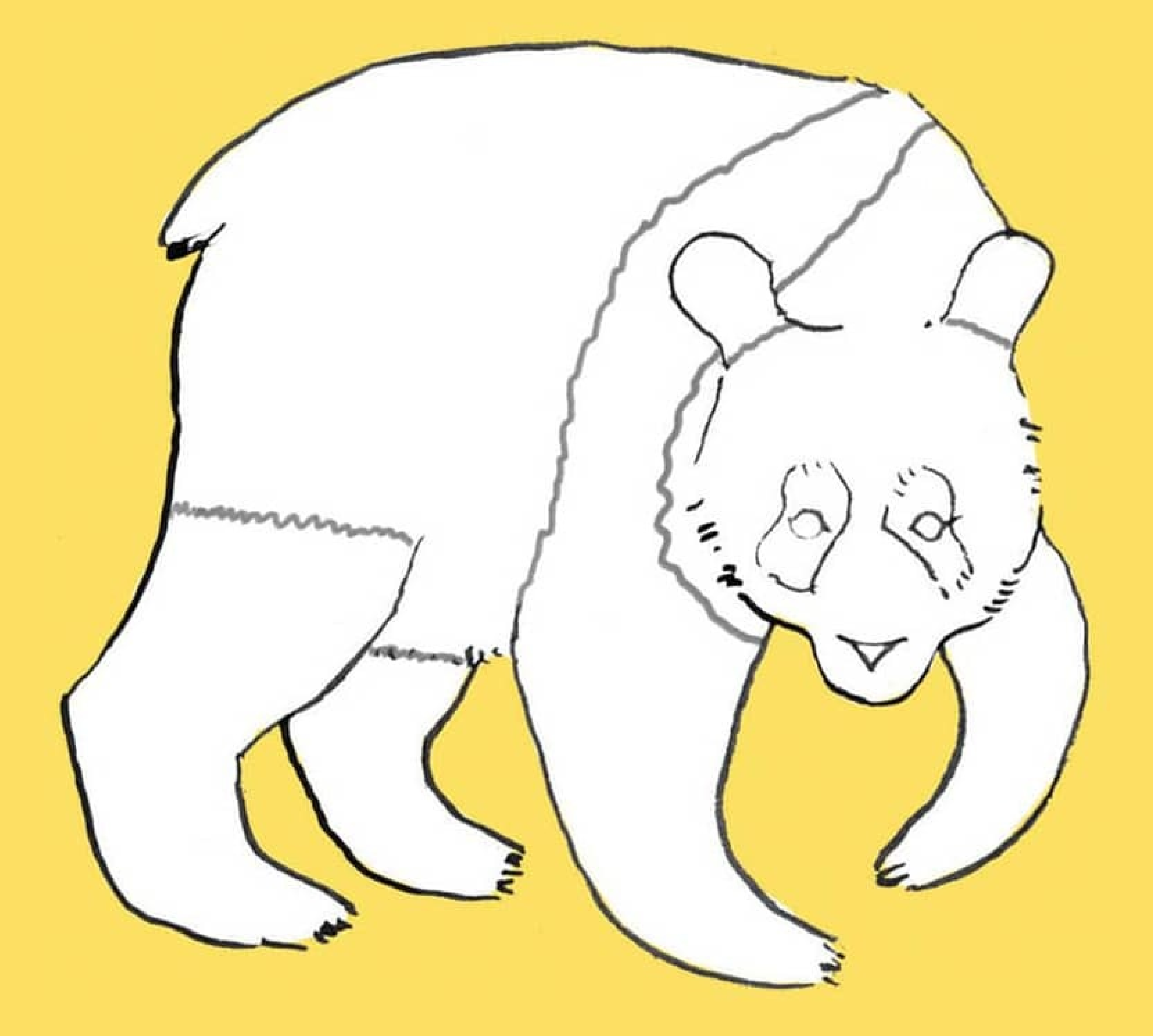
STEP 1. Use two big circles to create your bear’s armature (see here). The important thing here is to make sure the bear’s head is at the same level or slightly below its back and shoulders. And don’t forget the tiny tail!

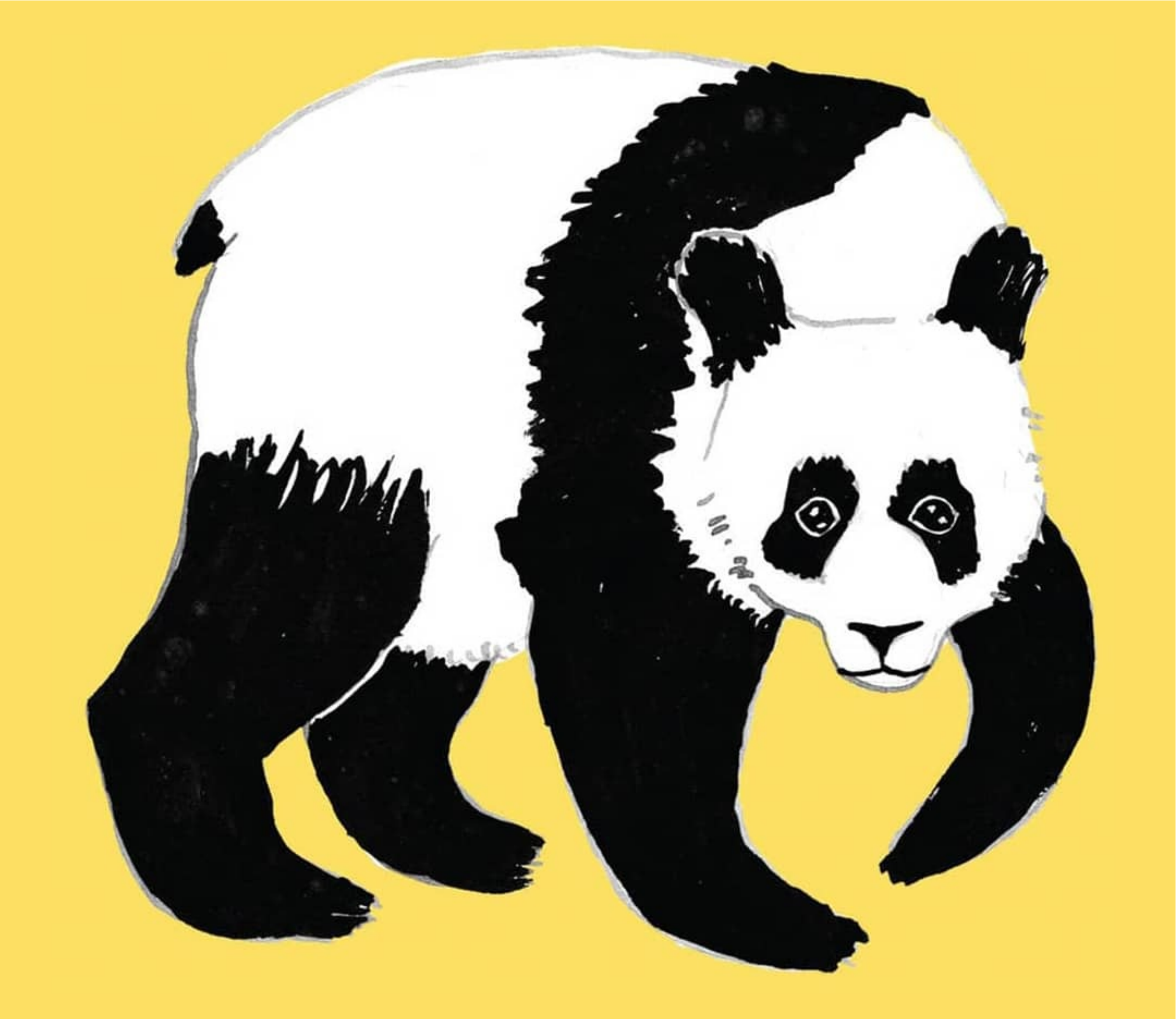


STEP 2. Using your base color, outline the bear, leaving plenty of thick fur around the face and stomach. Since we're making this bear a panda, add the outlines of its eye patches now. Erase or paint over the shapes.

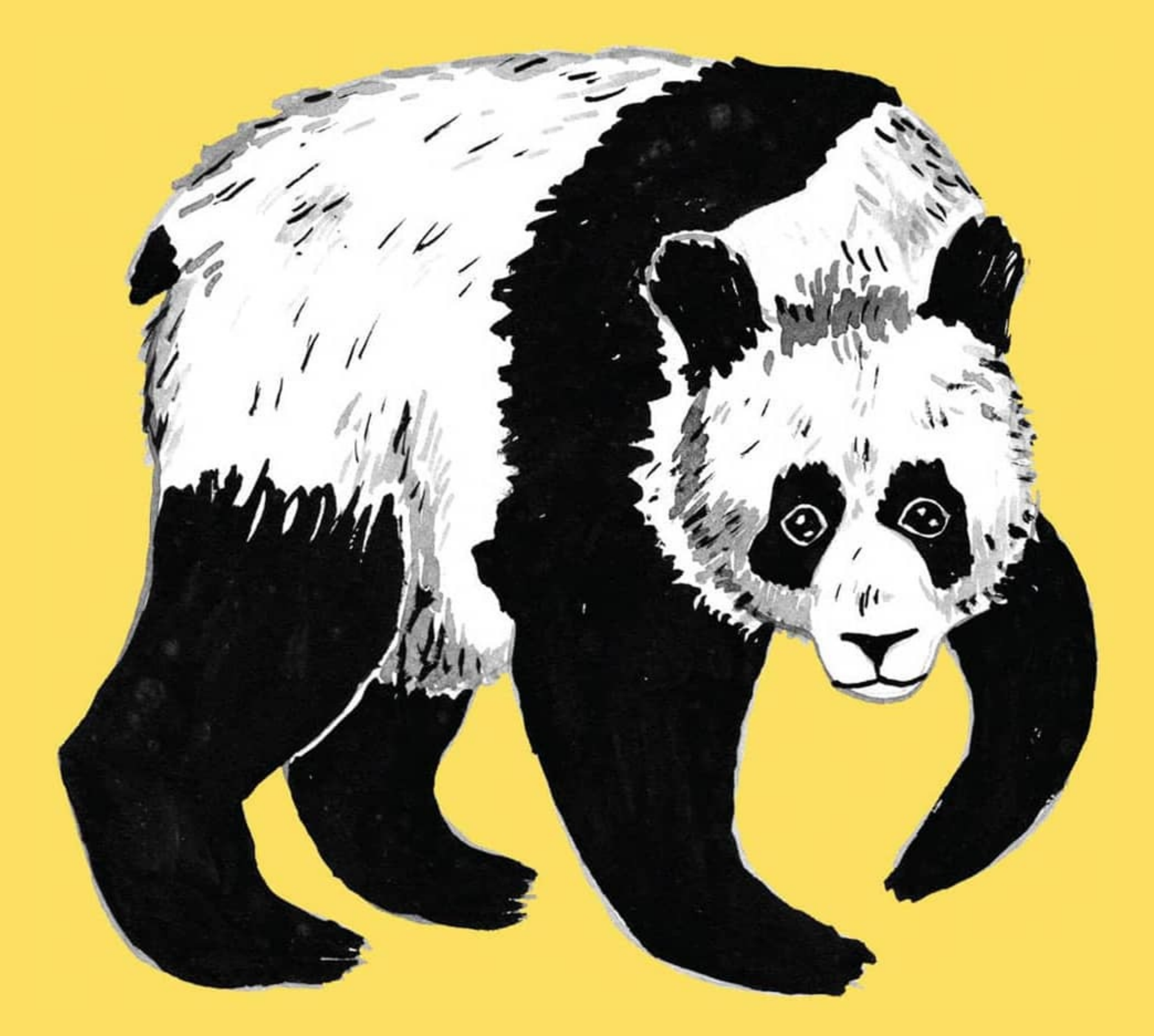


STEPS 3 AND 4. The guiding arrows below show how your brushstrokes should flow into the fluffy portions. Notice how the face flows out from the eyes, while the back and shoulders flow out and down.





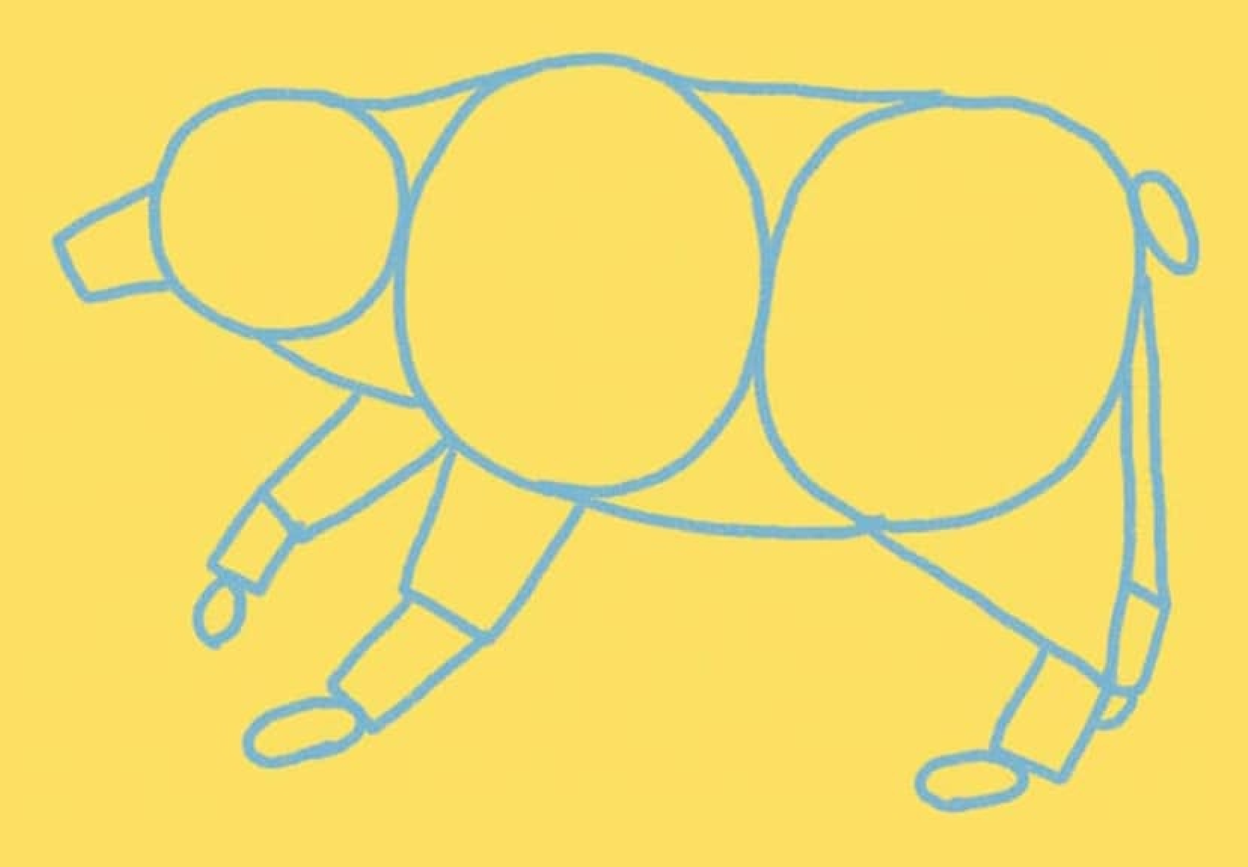
STEP 5. Color in the panda's black patches and facial features. If you prefer a more flat and graphic style, you can finish your panda at this step!



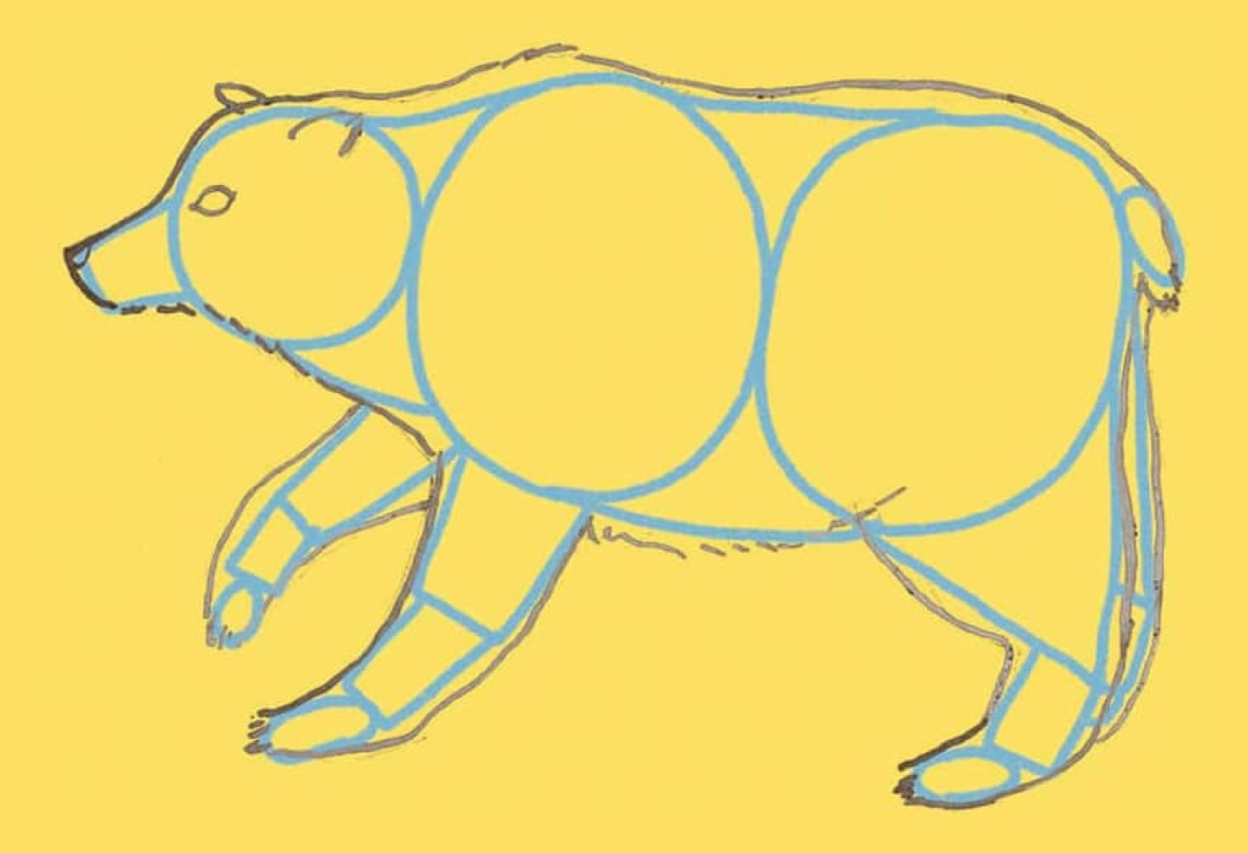
STEP 6. To add texture, use dark gray around the edges of the panda to add shadow and draw small fur lines along its body.

BROWN BEAR

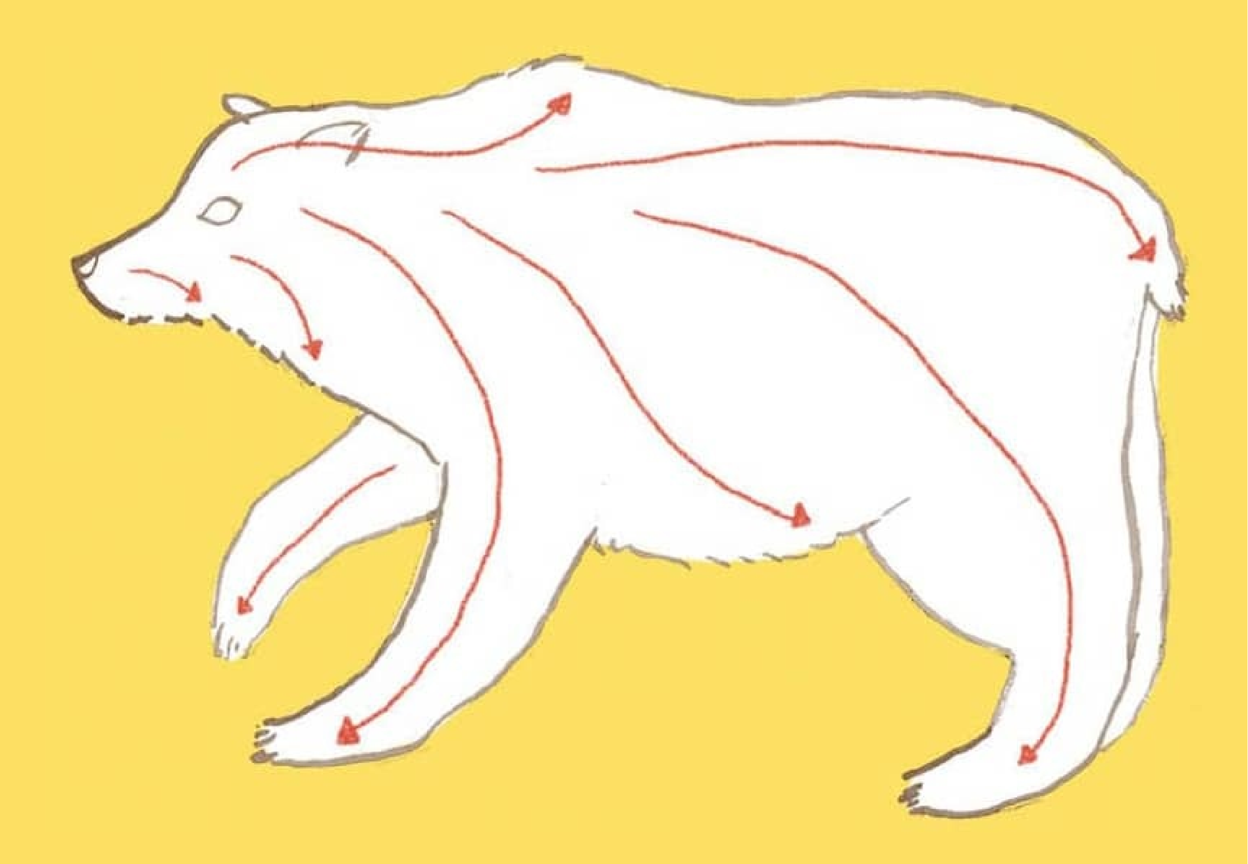
The best tip for drawing bears is to place their heads either on the same level as their backs, or slightly below. Most bears need a lot of fur and fat reserves to keep warm, so make their bodies and legs thick and fluffy—which should also extend to their wide, flat paws and their noses. Bears fall into a deep sleep called “torpor” during the winter, so to give it a bit of character you could try drawing your bear as if it has just awoken!



STEP 1. Since bears are broad, your bear’s torso can be captured inside of one, large oval when drawing the armature (see here). Be sure to make the paws look thick and broad compared to other mammals.

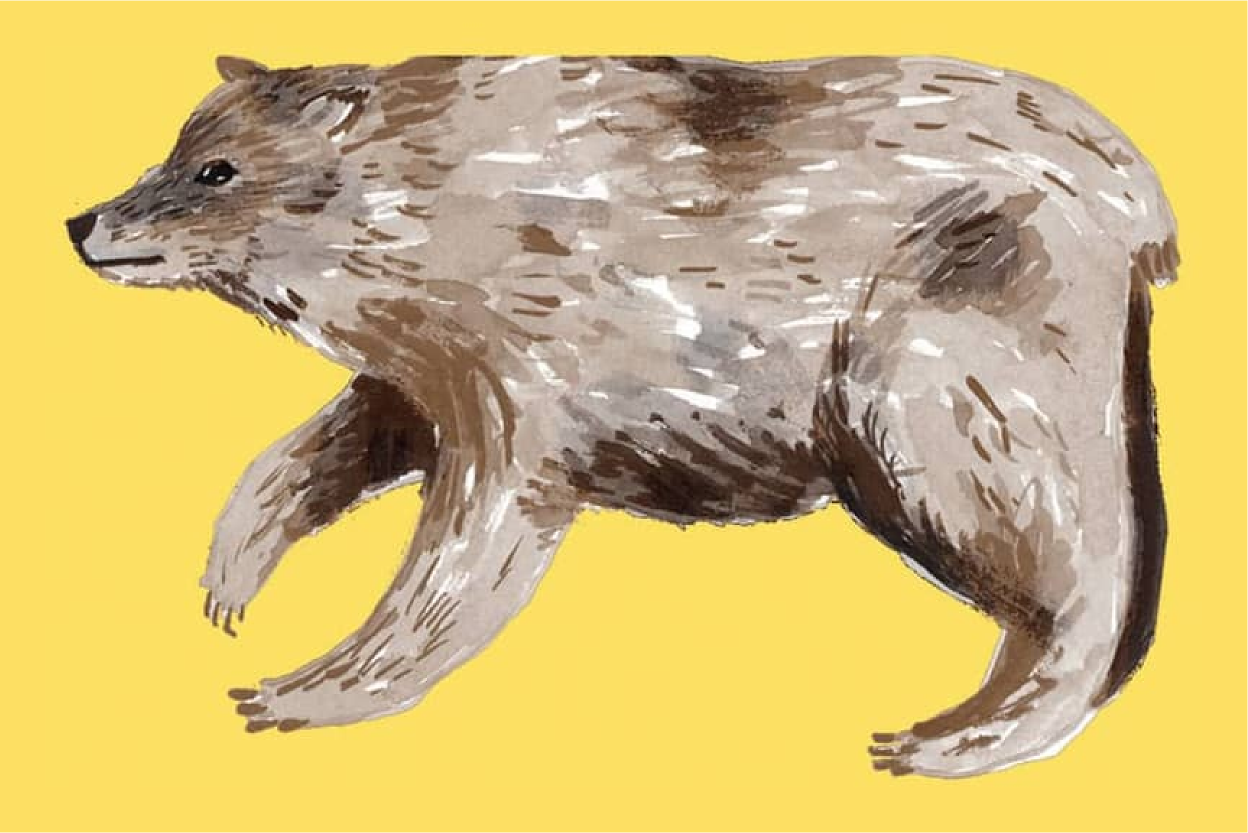


STEP 2. Using your base color, outline the bear, adding fluff around the edges of the body—as well as the little ears and tail. Erase or paint over the shapes.



STEPS 3 AND 4. Use the directional arrows as a guide when painting the bears coat, following the flow of the bear, which extends into its big, broad body. Fill it in with the base color, using uneven brushstrokes so it looks extra furry.

STEP 5. Use a darker shade of the base color to add accents and shadows around the edges of the bear. Don't overdo it, though—the bear should mostly be in your chosen base color.

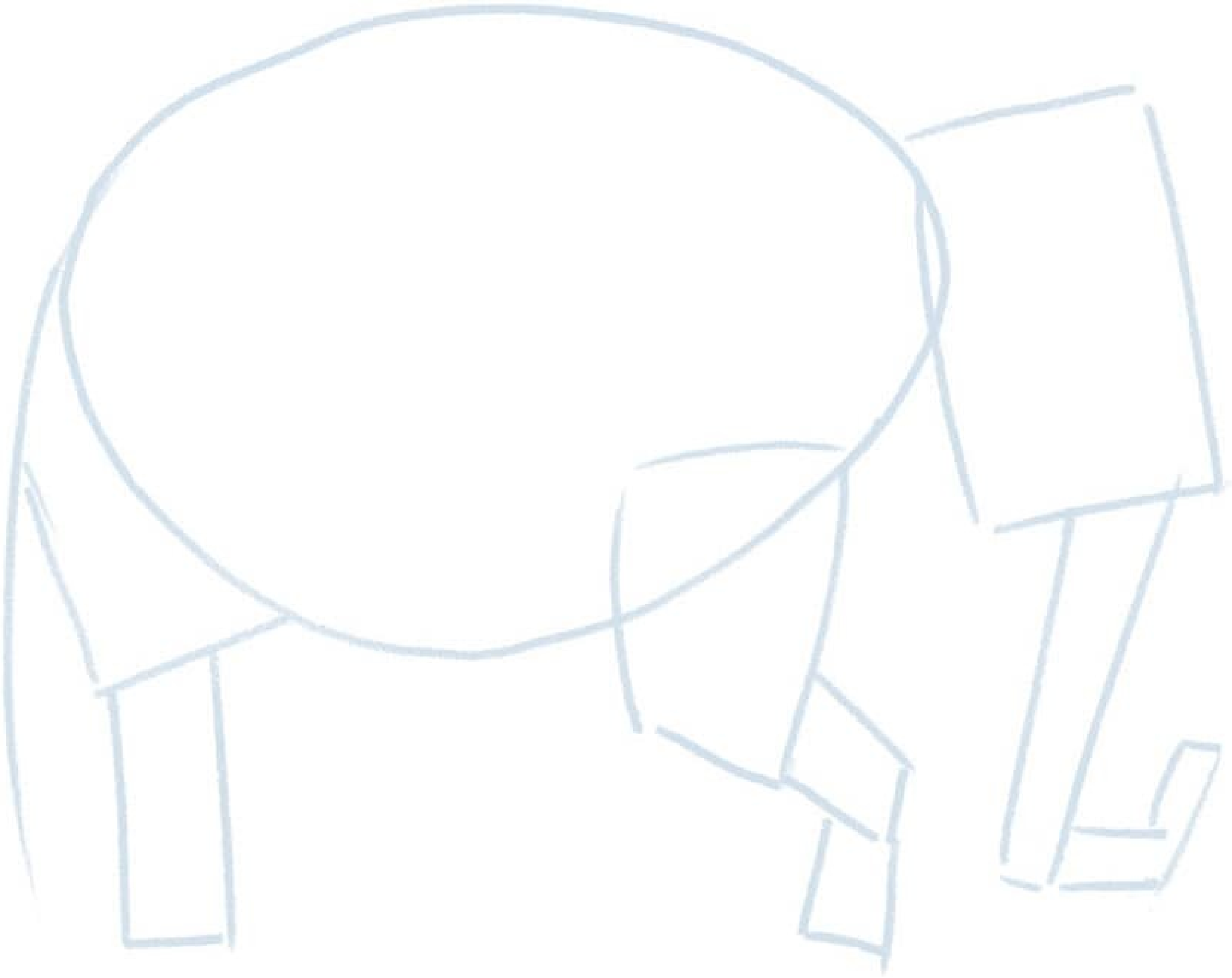


STEP 6. Use a darker shade of the base color to layer the accents, and then add short black lines to represent the bear's fur. Finally, with a small brush, add black lines to the face and sharp black claws to the paws.

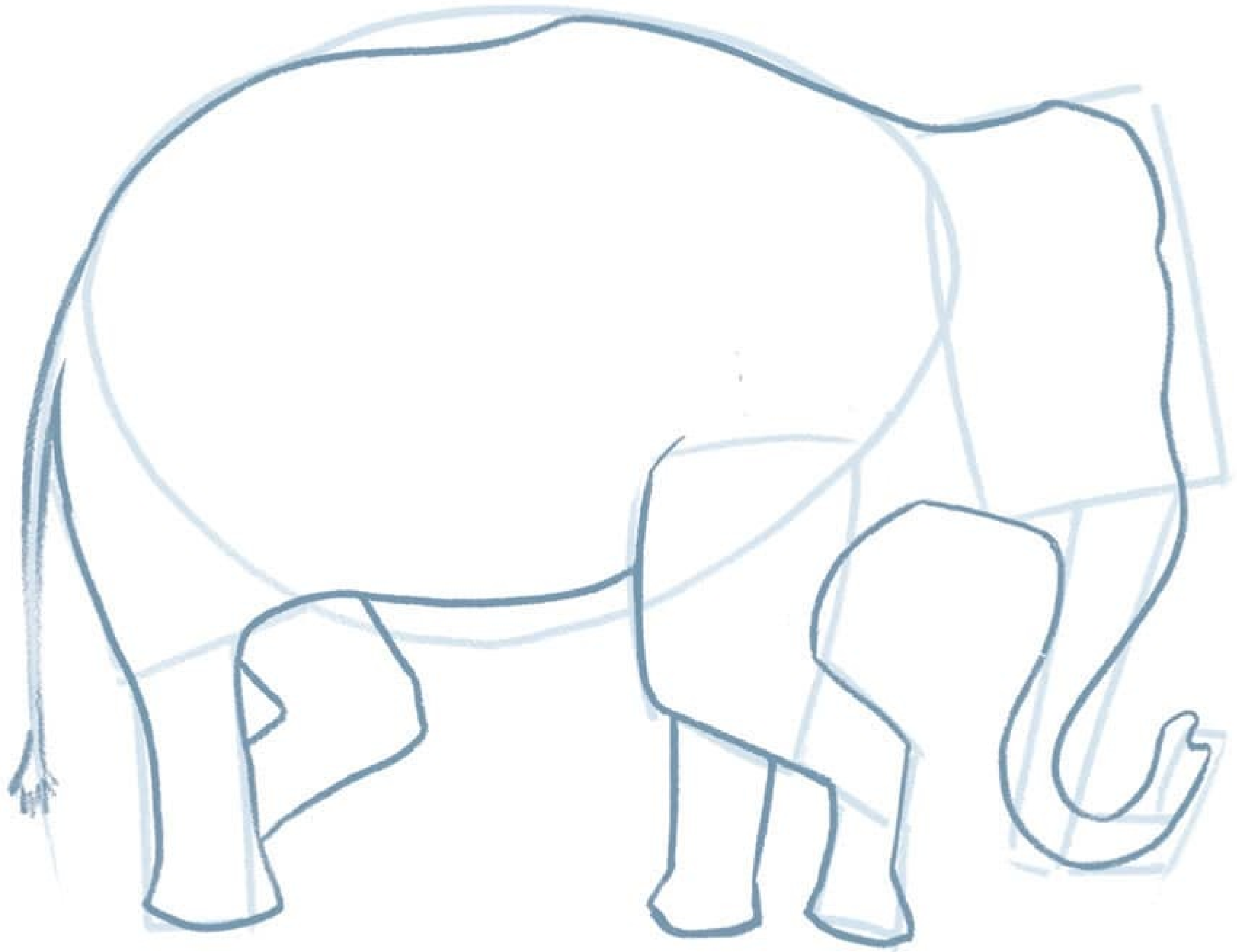
ASIAN ELEPHANTS

ASIAN ELEPHANT (ELEPHAS MAXIMUS)

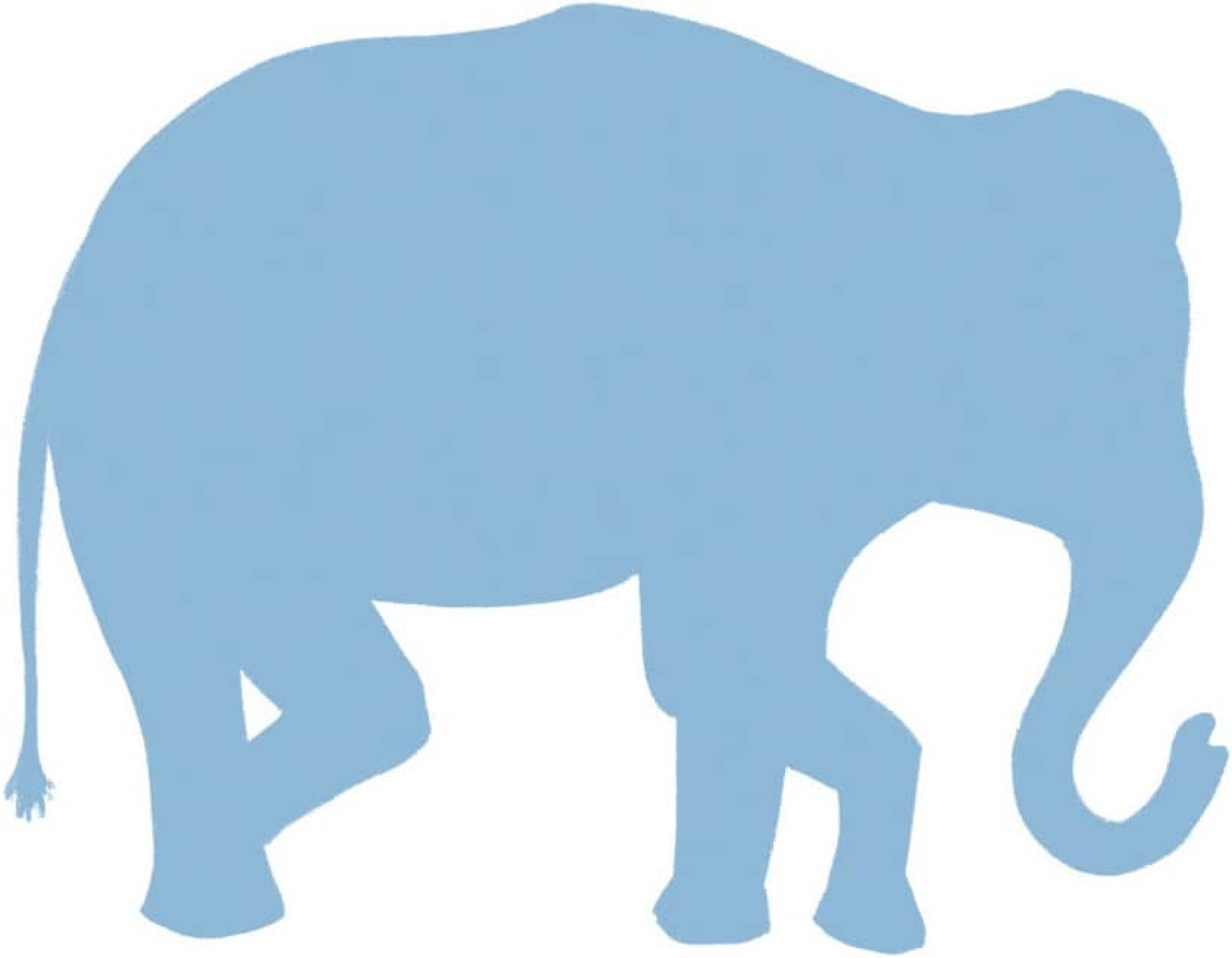
Elephants are Earth’s largest land mammals, weighing up to 5.5 tons. The Asian elephant (opposite) is slightly smaller than the African elephant (not pictured), and can live for up to sixty years in the wild. Elephants also have the longest pregnancy of any mammal, with a gestation of up to twenty-two months (that’s nearly two years)! We’ve all heard that an elephant never forgets, and that’s because elephants that work with humans are capable of remembering many commands and showing complex emotions. Notice how the head is nearly as tall as the body, and flows directly down and into the trunk. End the trunk in a gentle curve, ending with the tip looking like a tiny cupped hand.



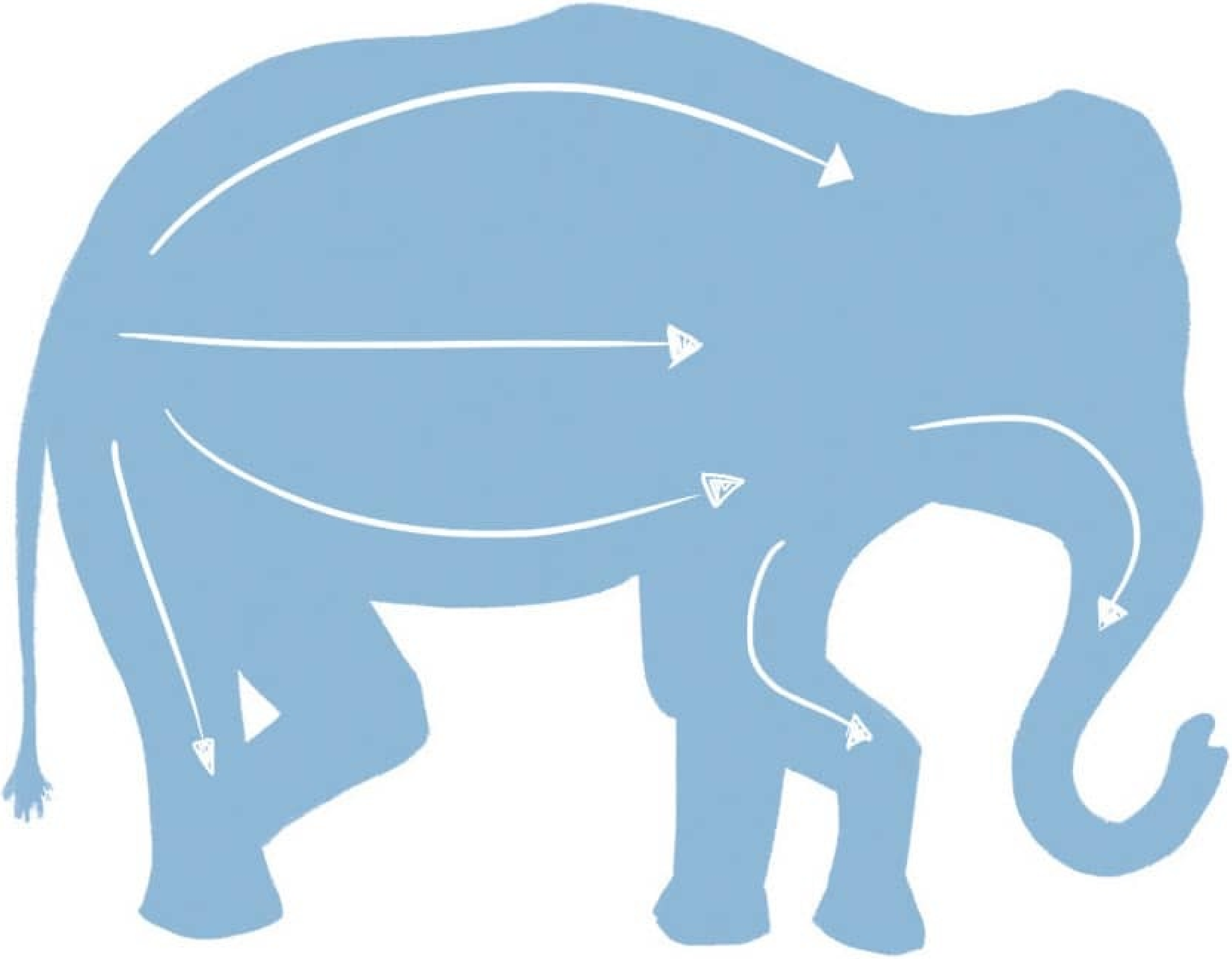
STEP 1. Elephants are a bit tricky to draw because their legs move differently from those of other mammals, so I advise to watch some videos of elephants walking before you begin. Use big, simple shapes for the armature of the elephant (see here).

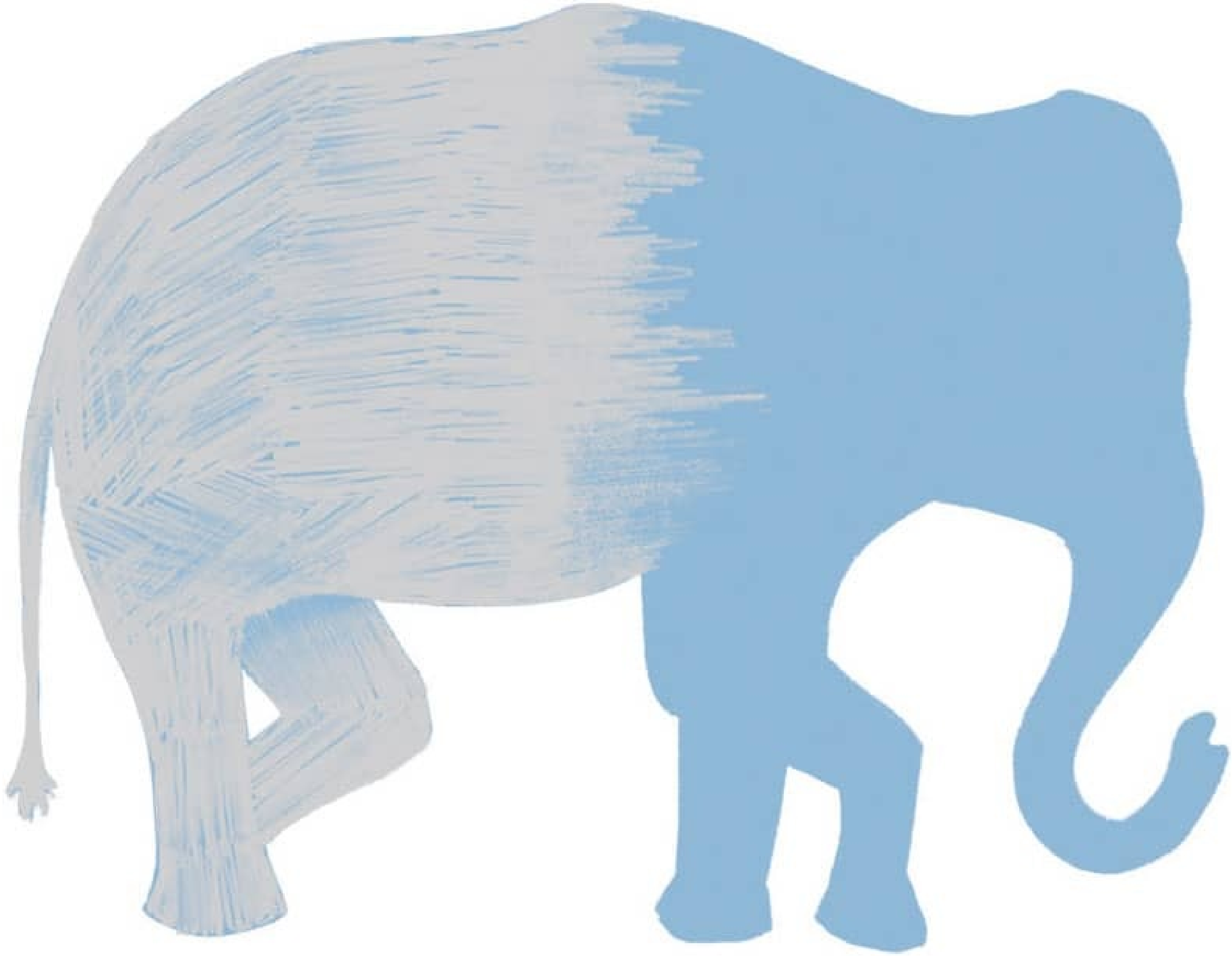


STEP 2. While outlining the elephant with your base color, take a moment to add the little dip in the back, the dip over the nose, the curve in the trunk, as well as the other body parts. If you don't get this right the first time, don't worry—with practice you will get the hang of it. Erase or paint over the shapes.

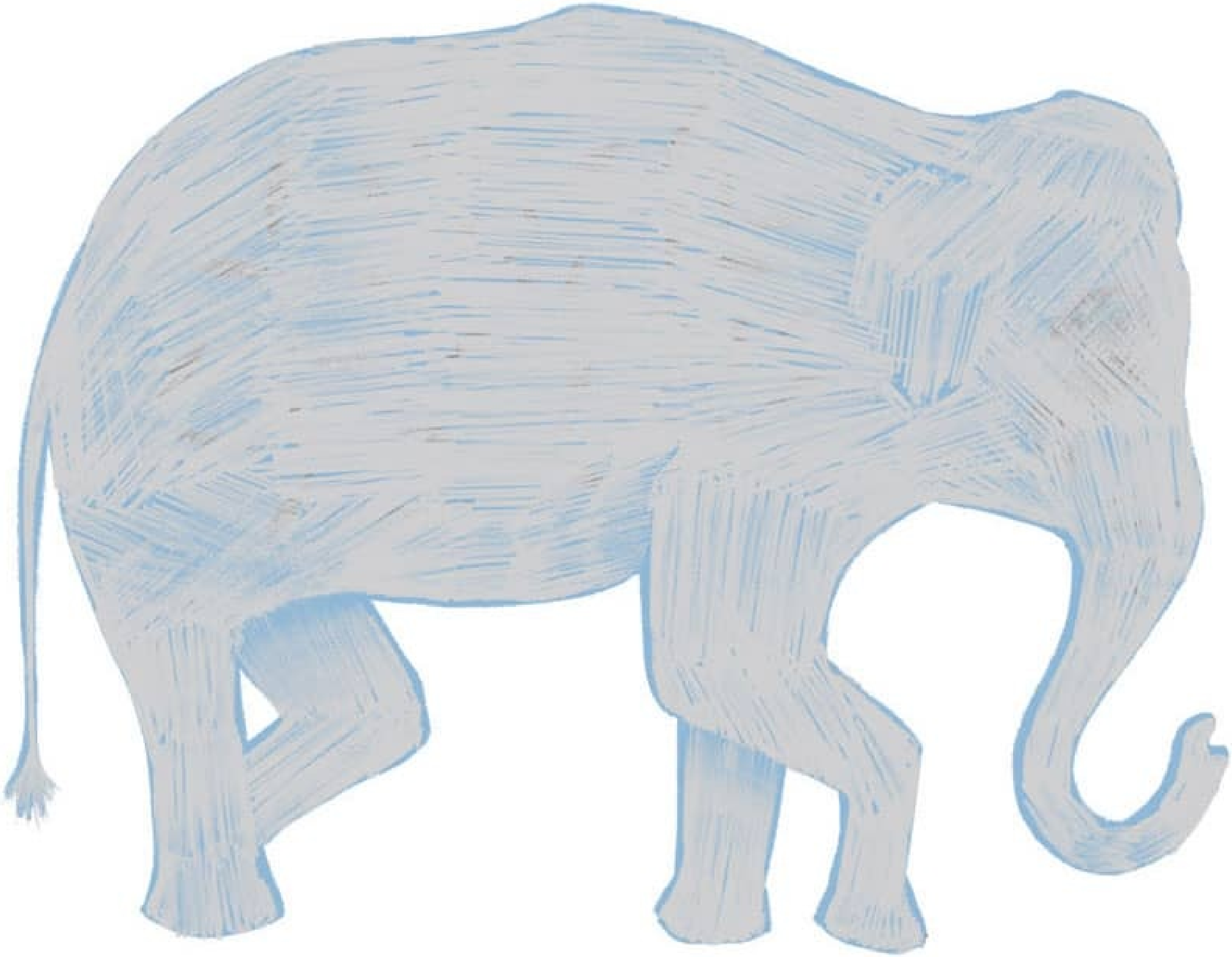


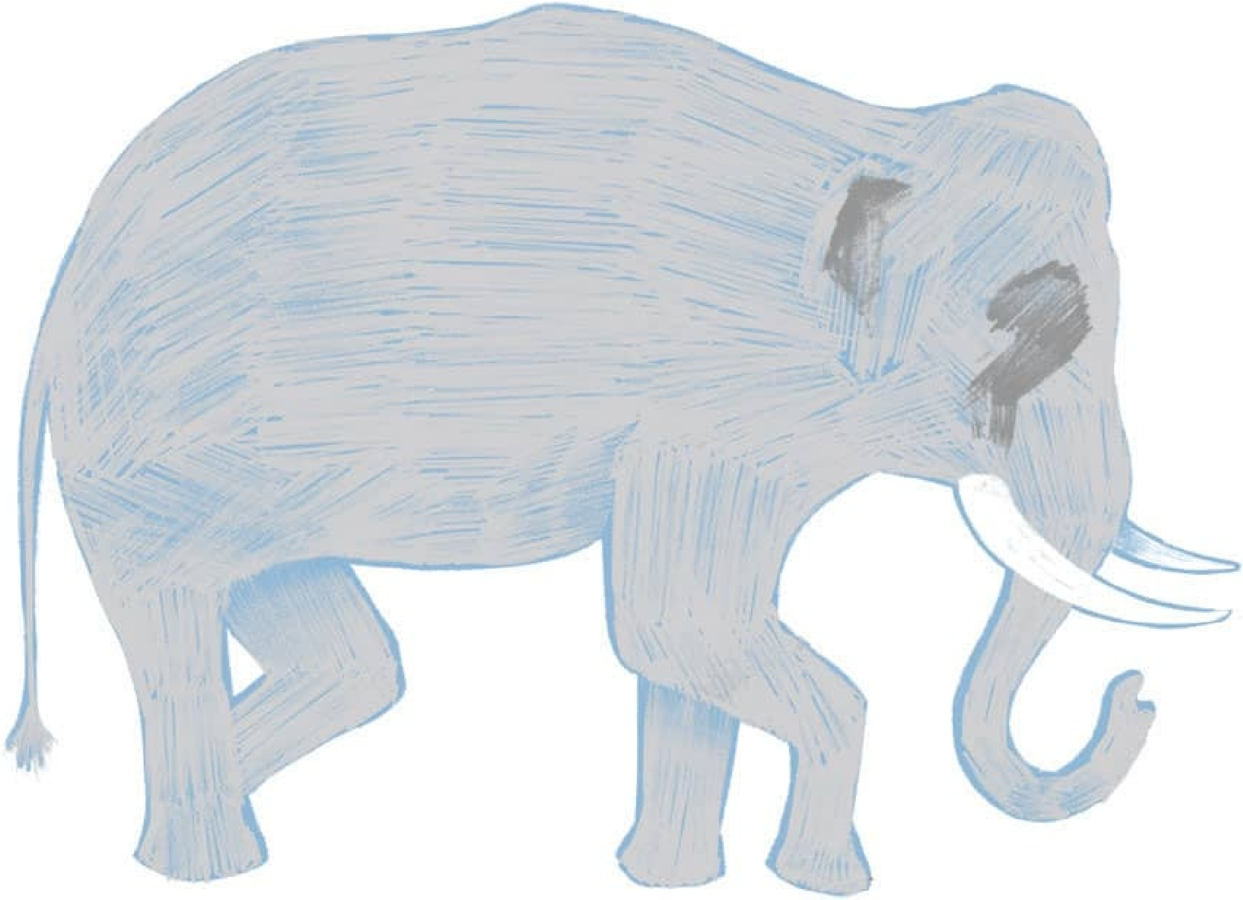
STEPS 3 AND 4. An optional base layer can add texture and depth to your drawing if you're working with the right materials, but if you like you can skip to straight steps 5 and 6. Either way, use the directional arrows below to guide your brushtrokes when painting your base layer.



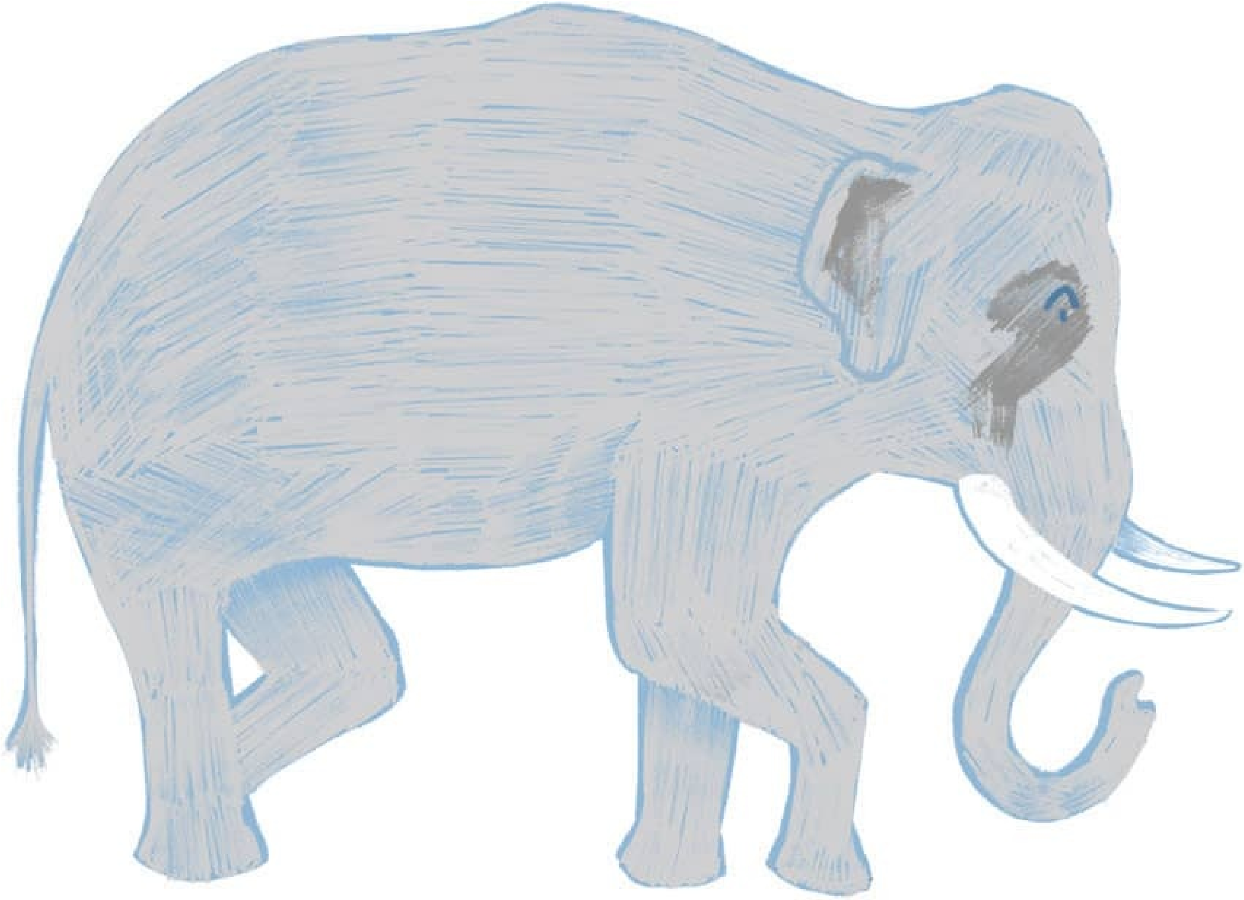


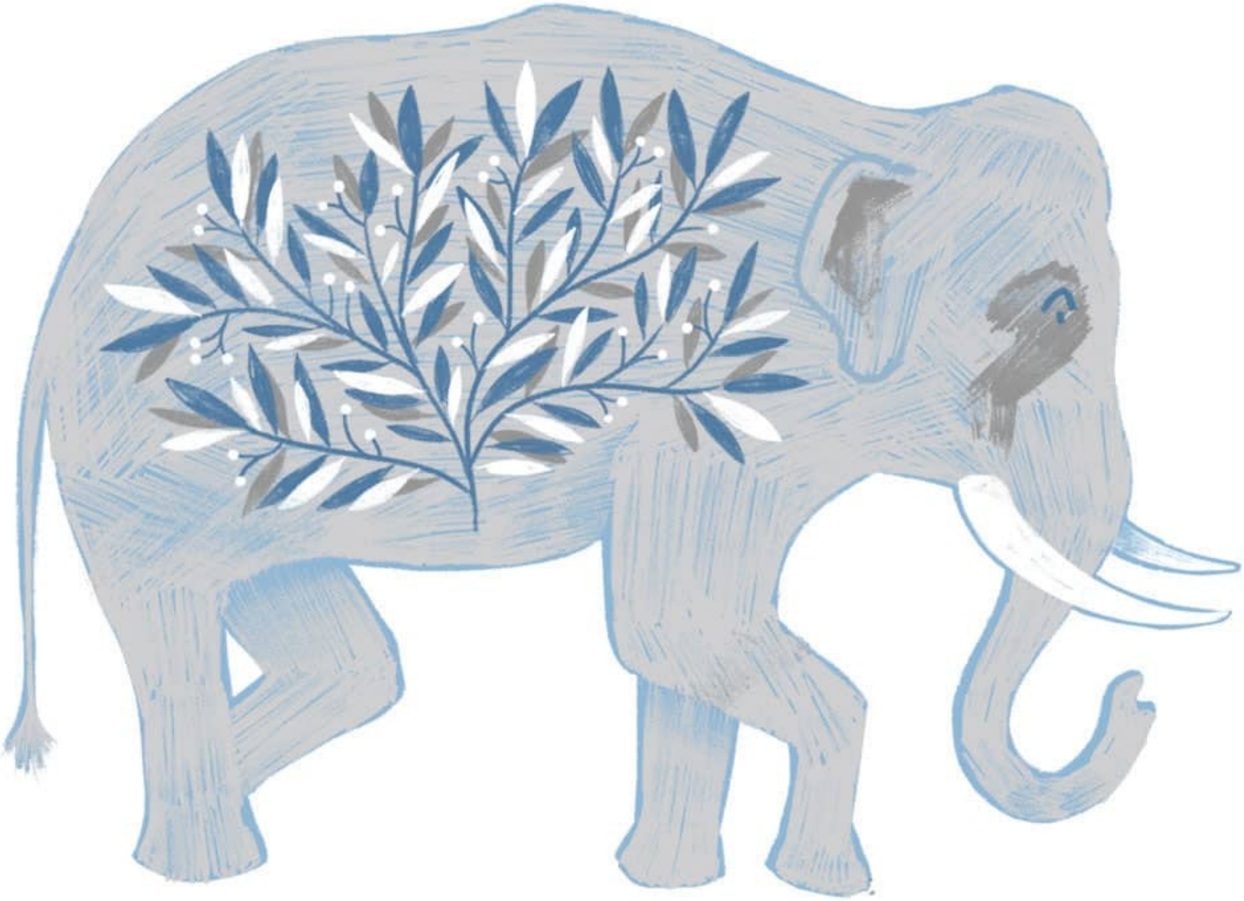
STEPS 5 AND 6. Now use gray to fill in the elephant. If you painted a darker base color, then you'll see some of that color coming through, which adds texture. If you've opted not to, then after painting the first layer of gray, add in some small, textured brushstrokes in a darker gray to obtain the same effect.





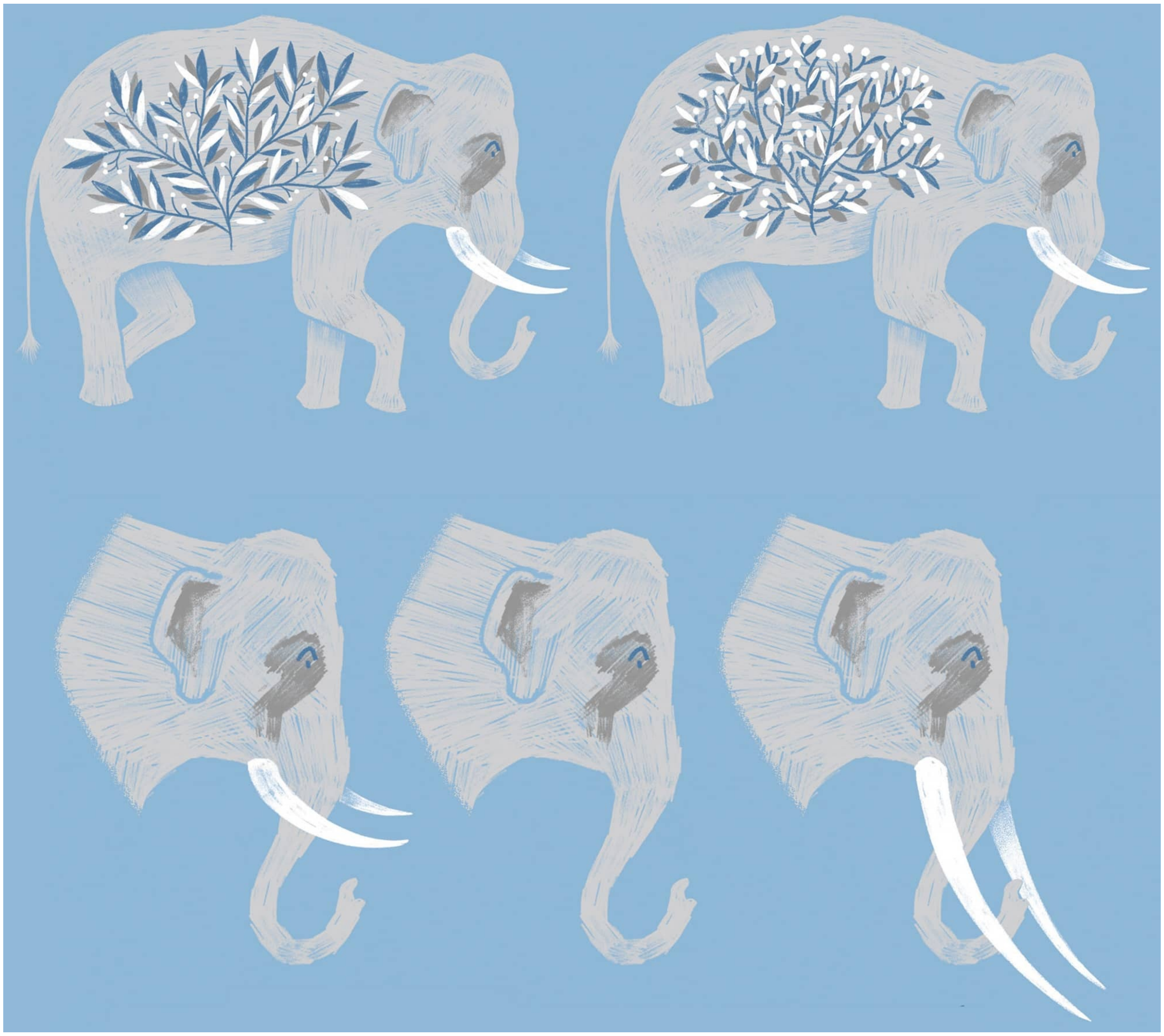
STEPS 7 AND 8. Add solid gray patches around the head, ear, and eye. If you would like your elephant to have tusks, add them now (see the opposite page for tips on tusks). Then add an outline around the gray ear area and draw in the eye.





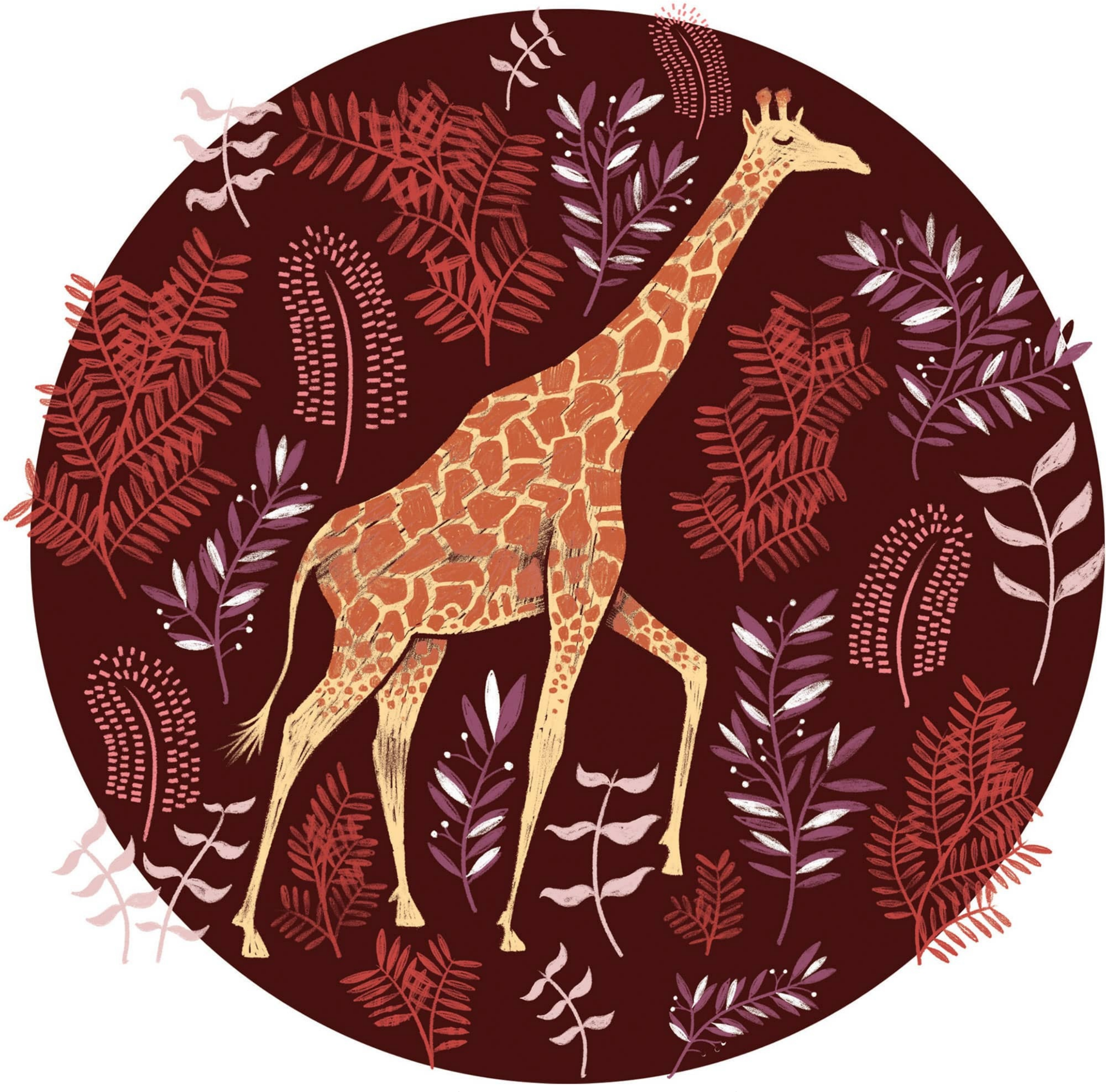
STEP 9. Since elephants have large bodies, we decorated ours with a plant motif with an ancient Asian tapestry flair.

TUSKS



An elephant uses its tusks for many things, including foraging and defending. Older males often sport their large tusks; therefore, feel free to make your tusks longer, or shorter, depending on whether you are drawing a male or female elephant. Sadly, every year tens of thousands of elephants are killed for their tusks. We have endless admiration for the amazing people who are tiressly working to stop this from happening.

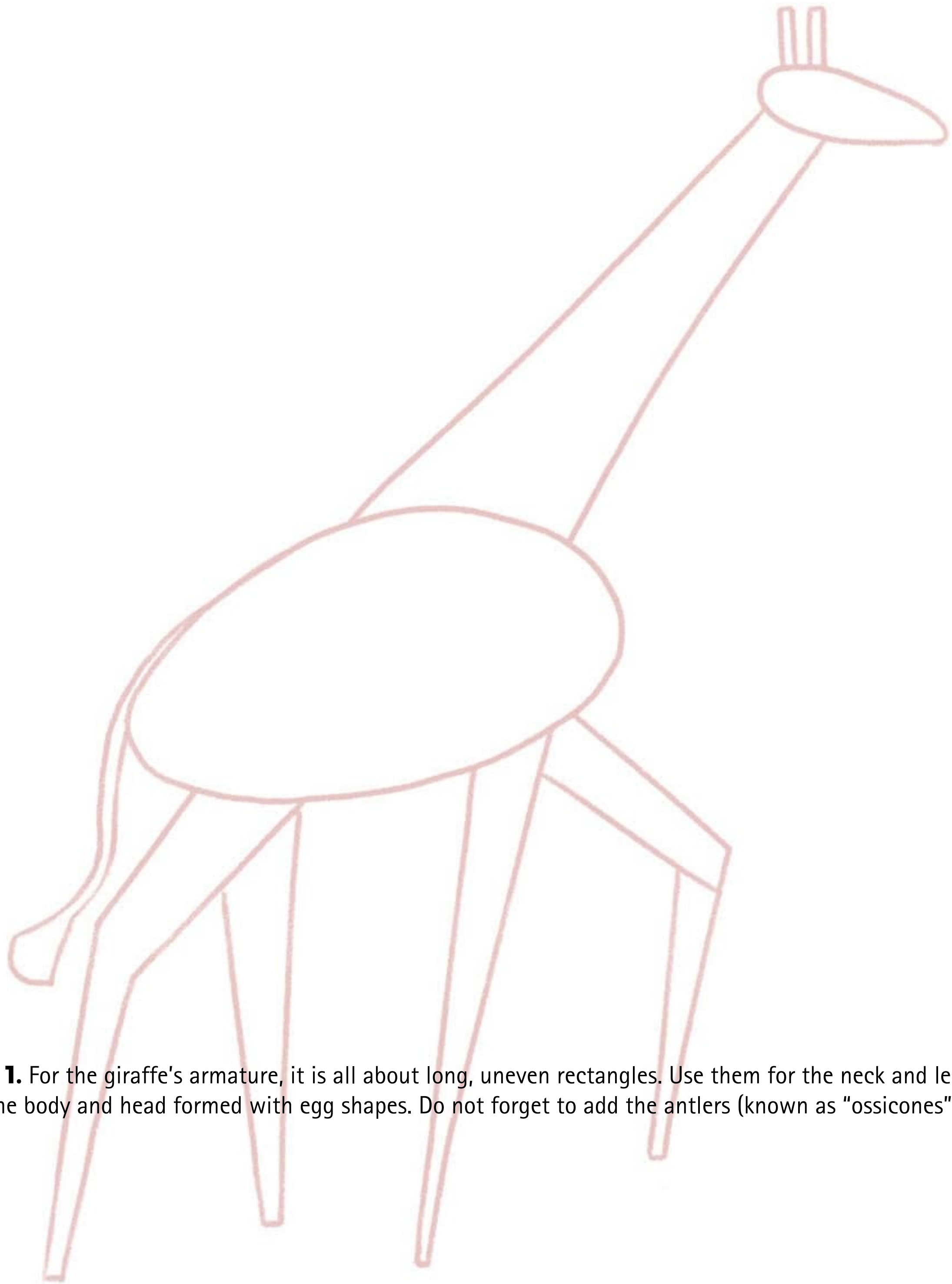
GIRAFFES



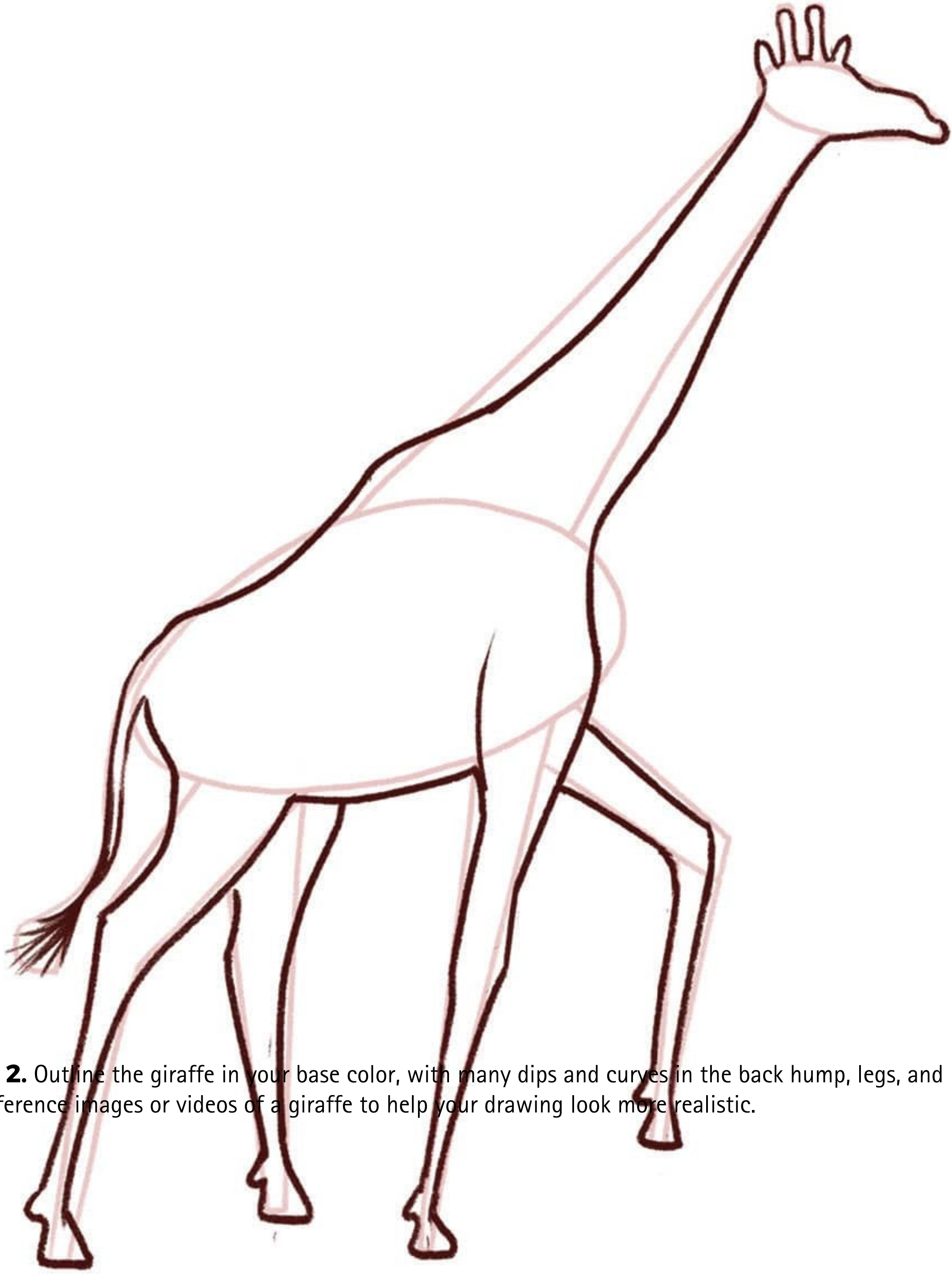
GIRAFFE (GIRAFFA CAMELOPARDALIS)

Standing at 19 feet, giraffes are the world’s tallest land mammals—their legs alone are taller than most human beings! Traveling around their grassland homes in small groups of up to six, giraffes can live up to twenty-five years in the wild. They are regal and majestic creatures. Take your time when outlining their shape, since their legs are a bit different, as they are thinner than you would imagine! Pencil a leg a few times to make sure you’ve got it right before beginning the final painting.

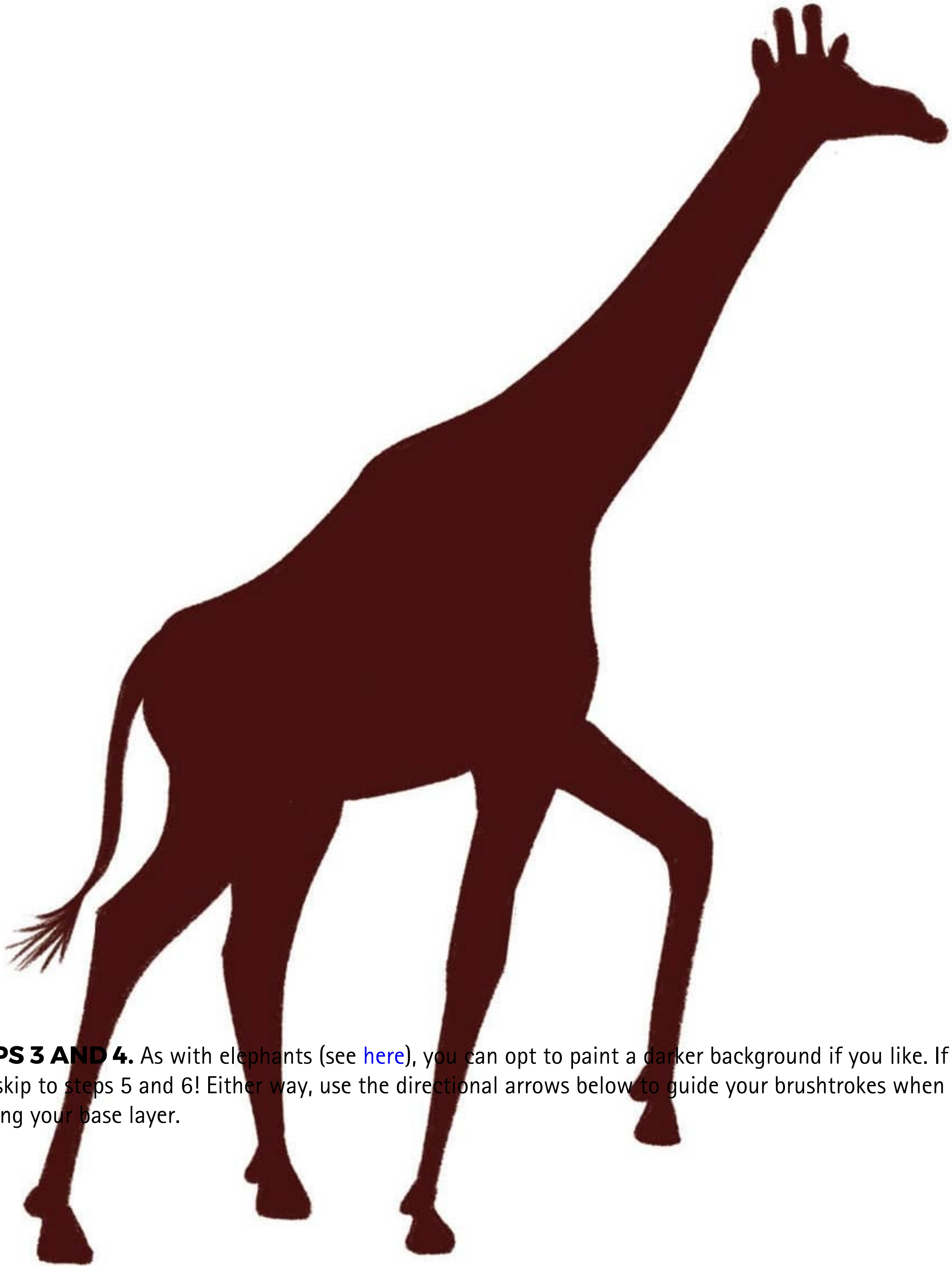
Because the necks of giraffes are so long, they often appear to look thin in our minds, but upon closer inspection you’ll notice that the base of the neck is nearly as wide as the giraffe's body. We had a hard time figuring out how to fit every step of this tutorial on the page due to a giraffe’s height! We advise choosing a tall piece of paper for this project, and to give yourself plenty of time and room to paint, repaint, and repaint again. Harry really enjoys painting a giraffe’s pattern, since no two giraffes are the same (see Patterns).



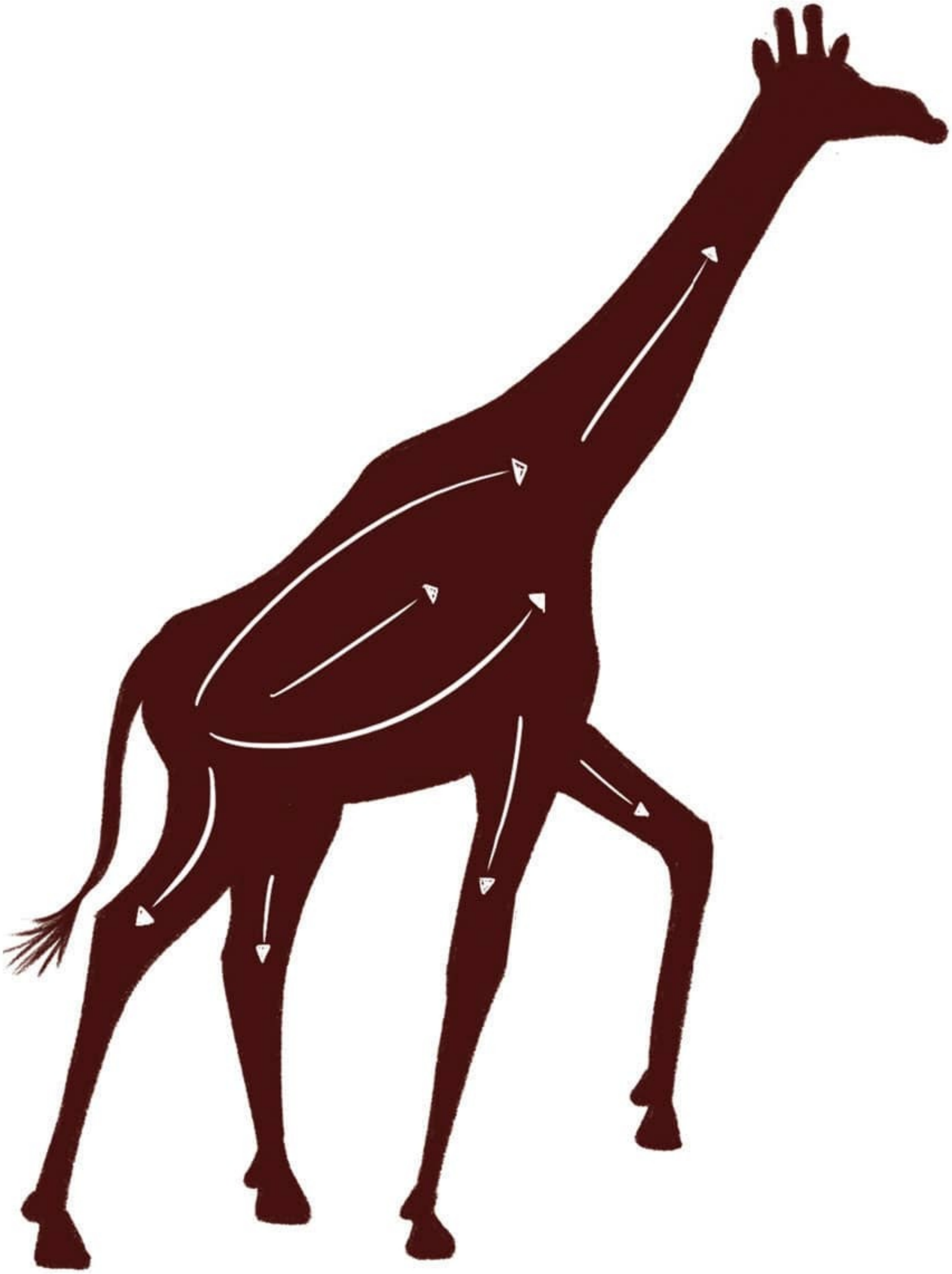
STEP 1. For the giraffe's armature, it is all about long, uneven rectangles. Use them for the neck and legs, with the body and head formed with egg shapes. Do not forget to add the antlers (known as "ossicones")!

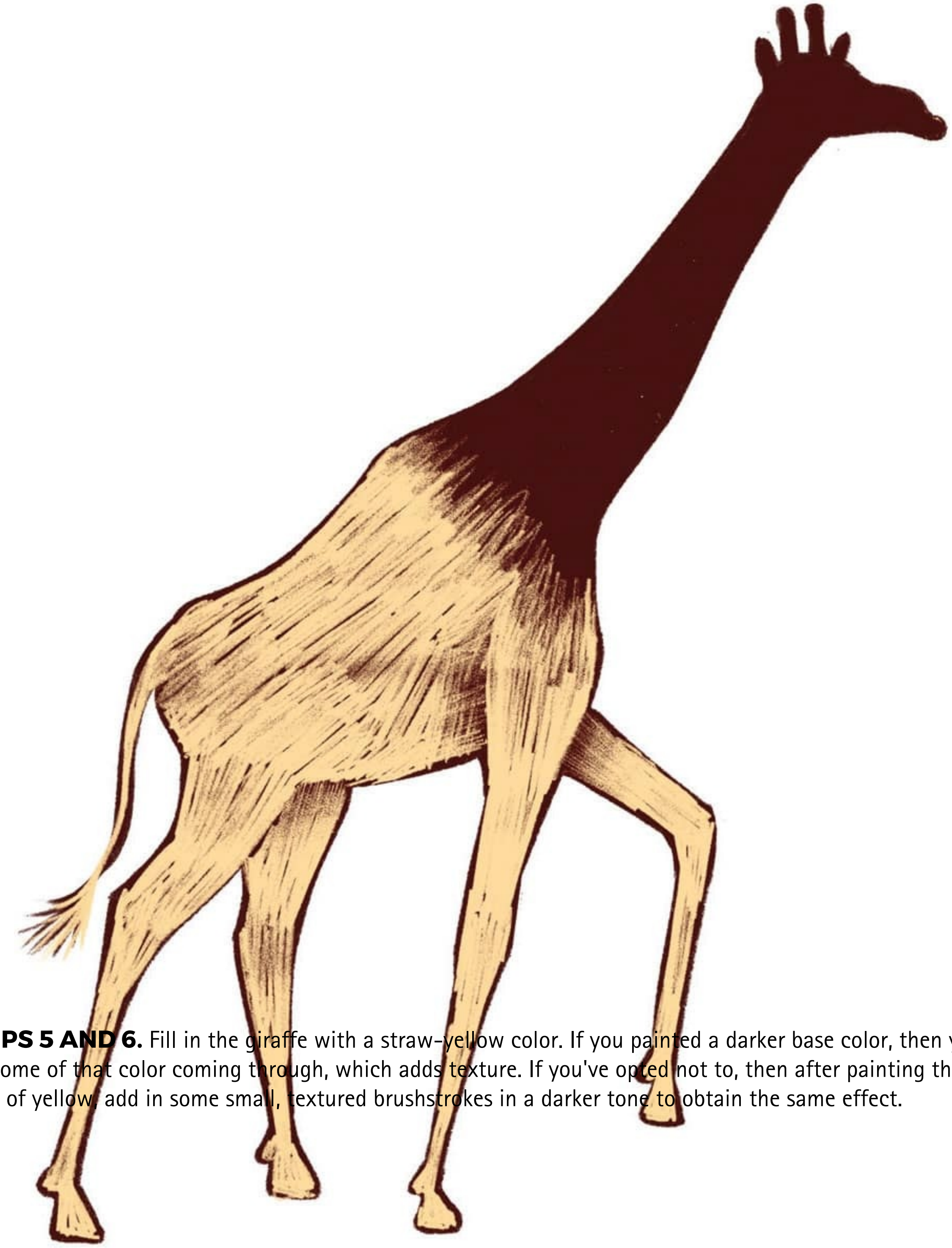


STEP 2. Outline the giraffe in your base color, with many dips and curves in the back hump, legs, and head. Use reference images or videos of a giraffe to help your drawing look more realistic.

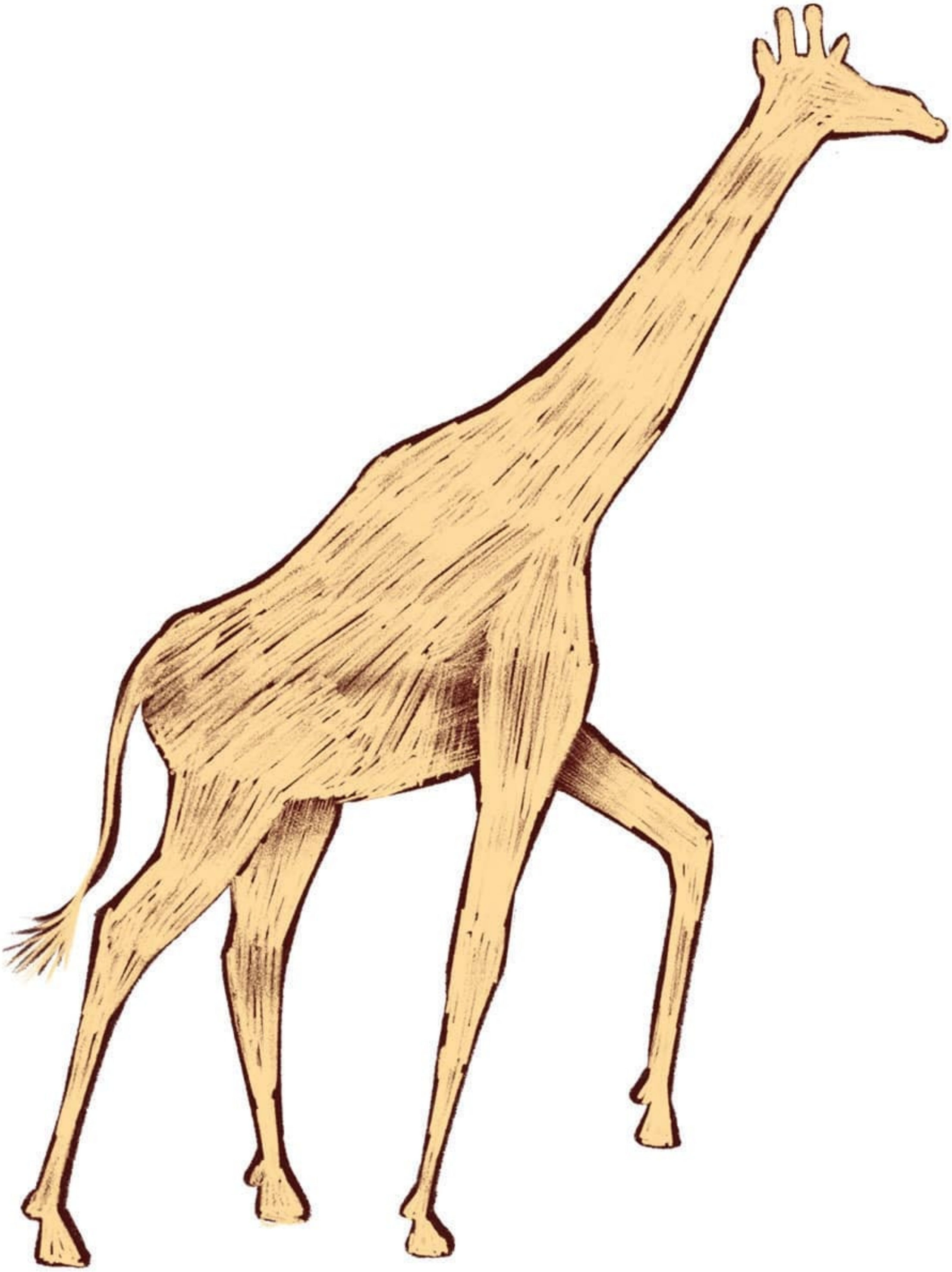


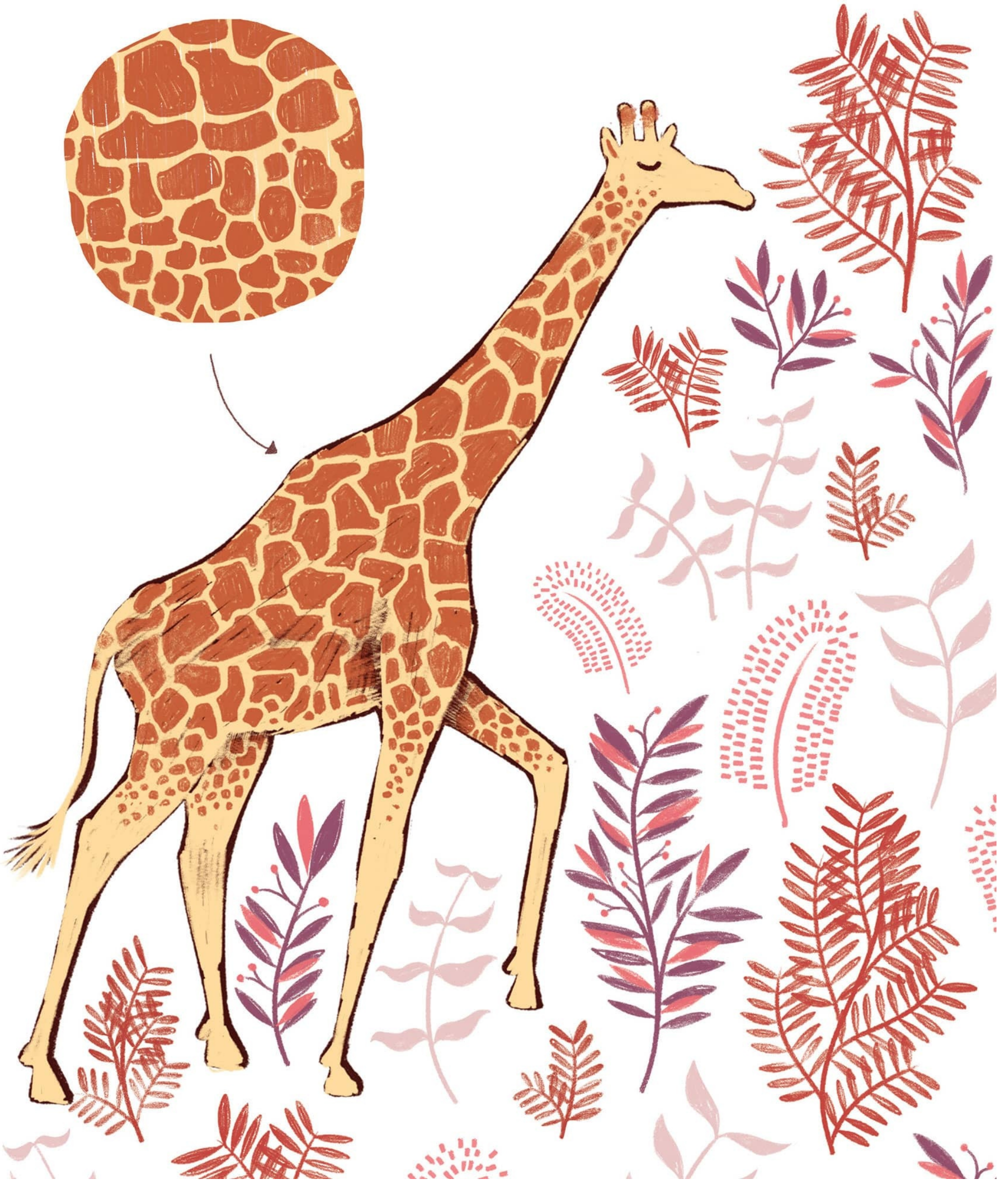
STEPS 3 AND 4. As with elephants (see here), you can opt to paint a darker background if you like. If not then skip to steps 5 and 6! Either way, use the directional arrows below to guide your brushtrokes when painting your base layer.





STEPS 5 AND 6. Fill in the giraffe with a straw-yellow color. If you painted a darker base color, then you'll see some of that color coming through, which adds texture. If you've opted not to, then after painting the first layer of yellow, add in some small, textured brushstrokes in a darker tone to obtain the same effect.





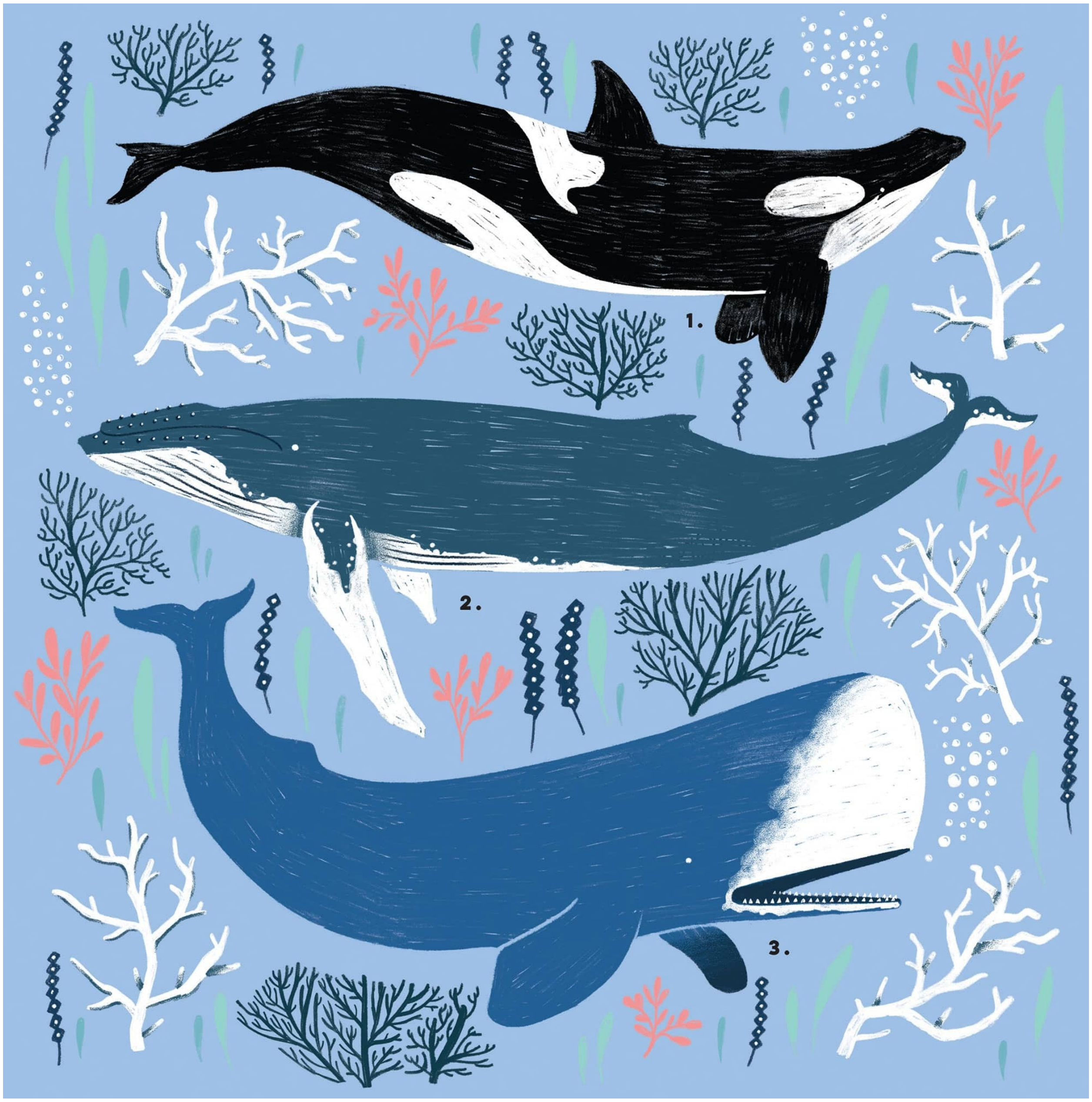
STEP 7. Add the giraffe's pattern using orange paint and the technique discussed earlier (see Patterns). Make sure to add some smaller spots down the giraffe's leg and up the neck, and top off the antlers. Finally, add the eye. We've chosen to have ours with a closed eye, but you could draw yours open!

Ocean Life

Oceans cover around 70 percent of our planet and contain as many as 100 million species. From enormous whales to tiny coral fish, a massive array of incredible creatures call the ocean their home, all of them just waiting to be captured by your pen and paper!

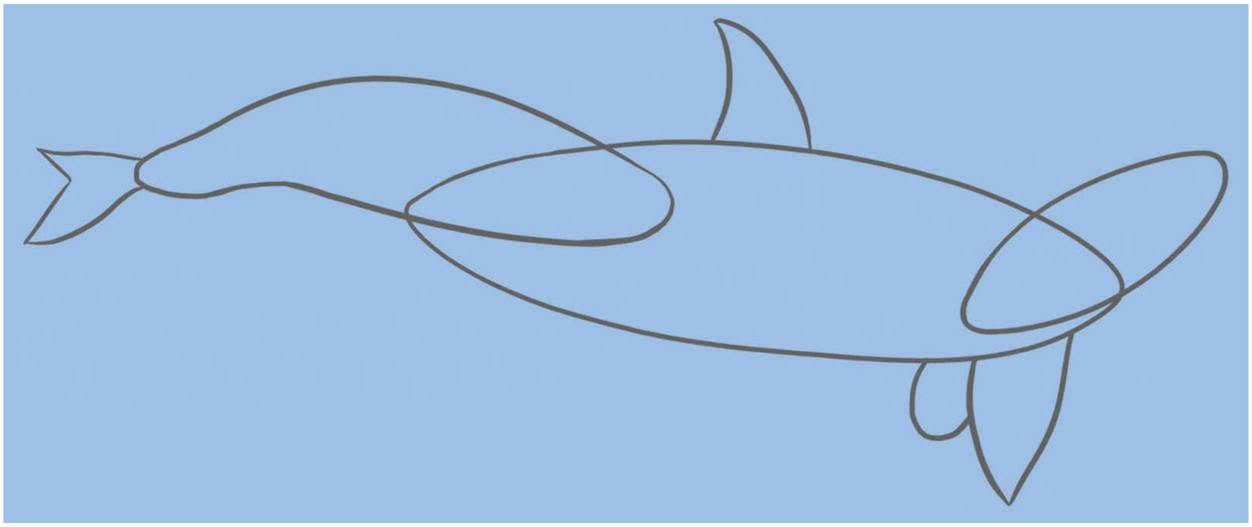
One of the most important things about drawing the creatures of the sea is figuring out how they move before you begin. They are immersed in water, so how you position them will affect how realistic they look. Try visiting your nearest aquarium or watching nature documentaries for inspiration.

WHALES

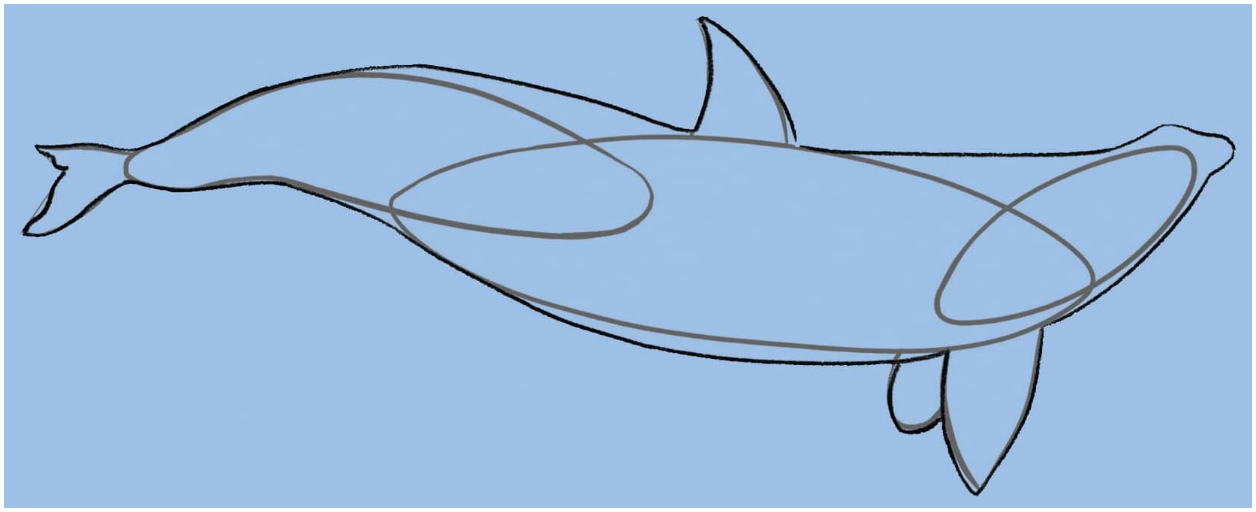


1. ORCA (ORCINUS ORCA)
2. HUMPBACK WHALE (MEGAPTERA NOVAEANGLIAE)
3. SPERM WHALE (PHYSETER MICROCEPHALUS)

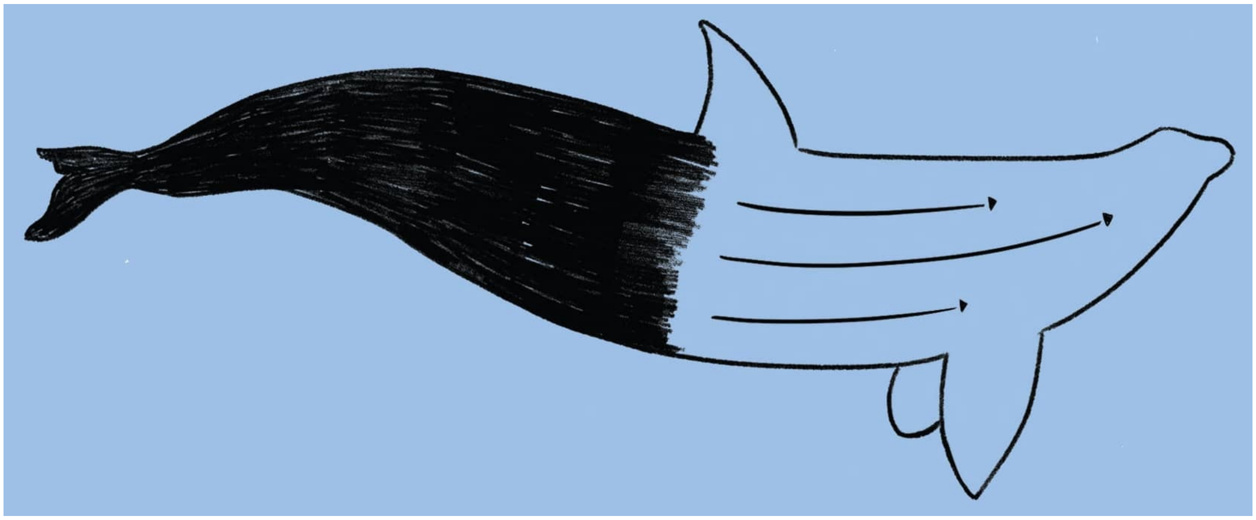
ORCA



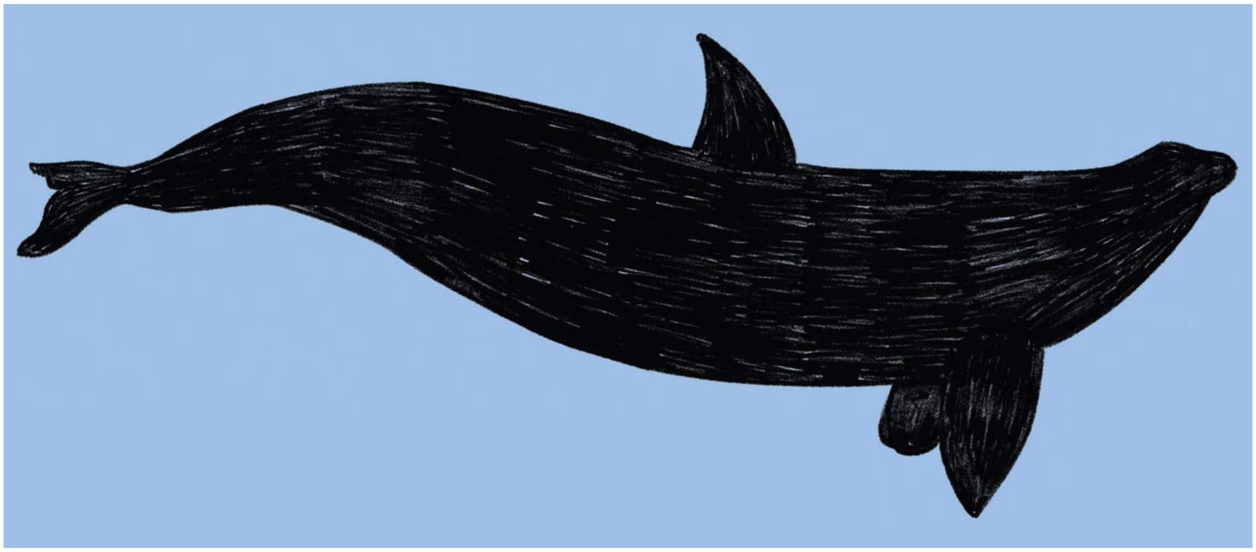
STEP 1. For your orca armature, combine three egg-shaped ovals, taking note of the direction your whale is swimming and how that curves its body. Then add fins to the back, chest, and tail.

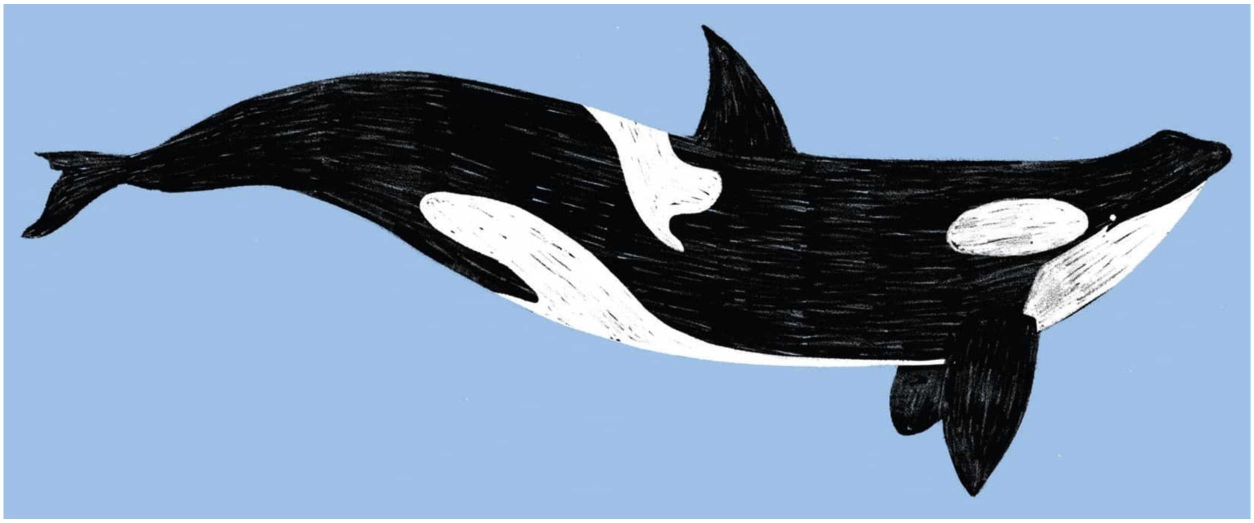


STEP 2. Outline the whale in the base color, making a point to add the lip and blowhole shapes to the front of the head. Erase or paint over the shapes.



STEPS 3 AND 4. Use the directional arrows here to guide the flow of your pen or paintbrush. Whales require long strokes that travel smoothly from the head to tail or vice versa.

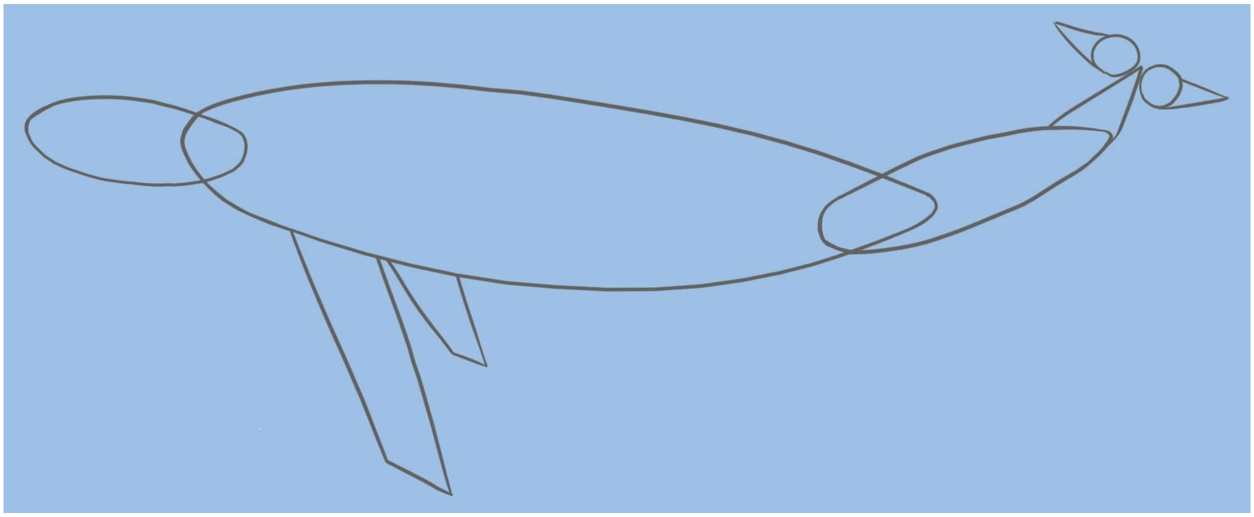




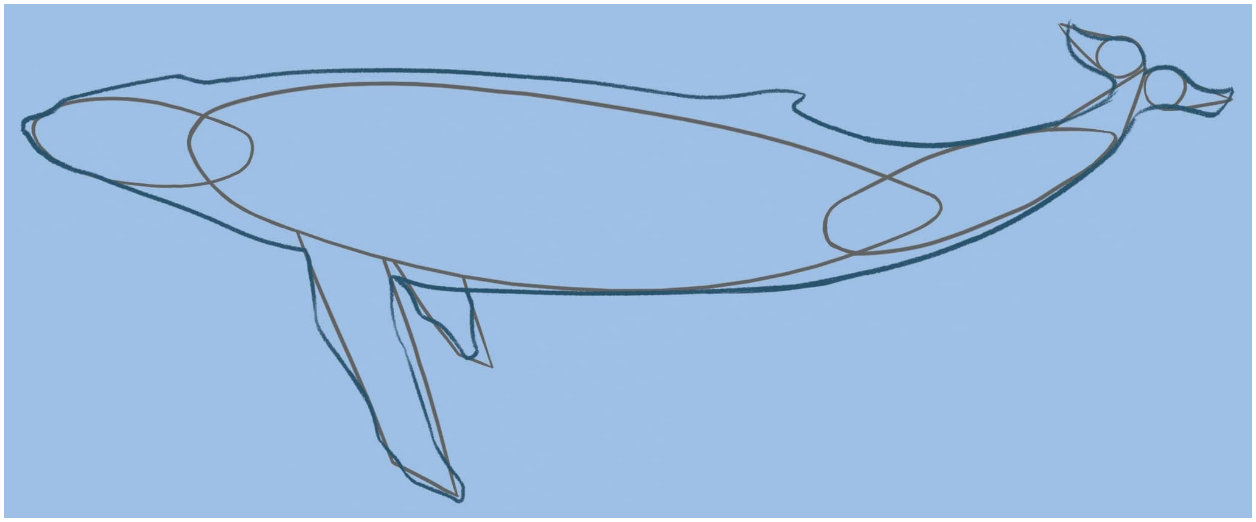
STEP 5. Add large white patches to the belly, chin, and the back, then draw quick little lines under the chin for wrinkles. Finish with the eye, which only looks small because whales are so big!

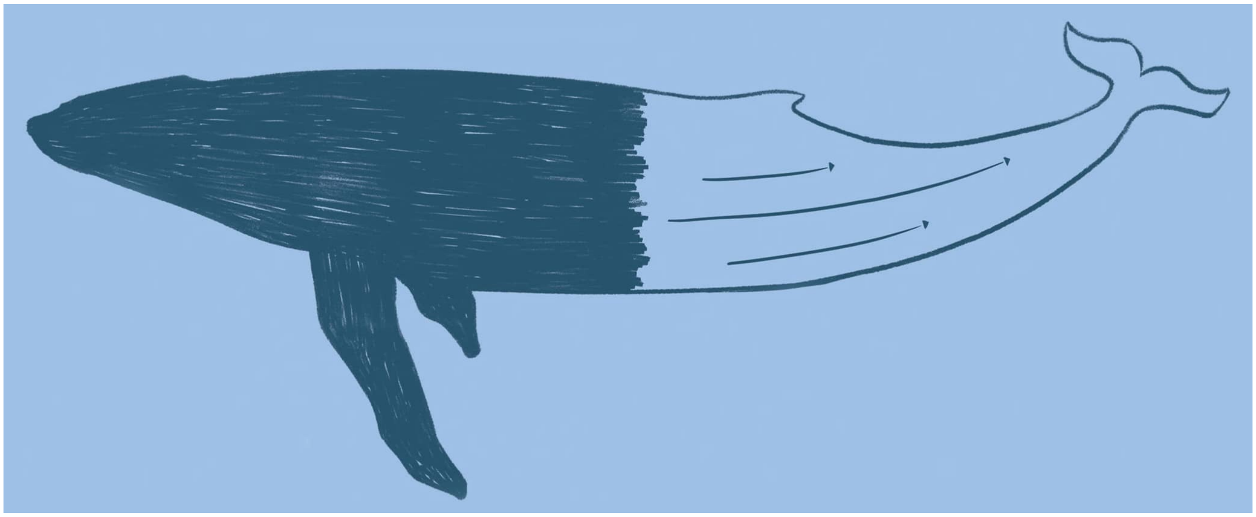
HUMPBACK WHALE

Whales, dolphins, and porpoises are collectively called cetaceans. They're divided into two groups: baleen whales, which are bigger and use baleen plates (hairlike strands in a whale's mouth) to filter their food, and toothed whales, which have teeth and eat larger prey. Each type of whale has a different body shape, so look at photos or watch videos before beginning. Once you've drawn the initial shape, you can start adding details. Though whales are often one, flat color, some have little spots and stripes that define how they look. Have fun—maybe you're drawing a really old whale with barnacles on it, or maybe it has a pilot fish that swims alongside it! Growing up in a small fishing village, I heard many fishermen's tales about whales spotted at sea. You can smell them from a mile away, but the stench is rumored to be worth enduring to see just how magical whales really are!

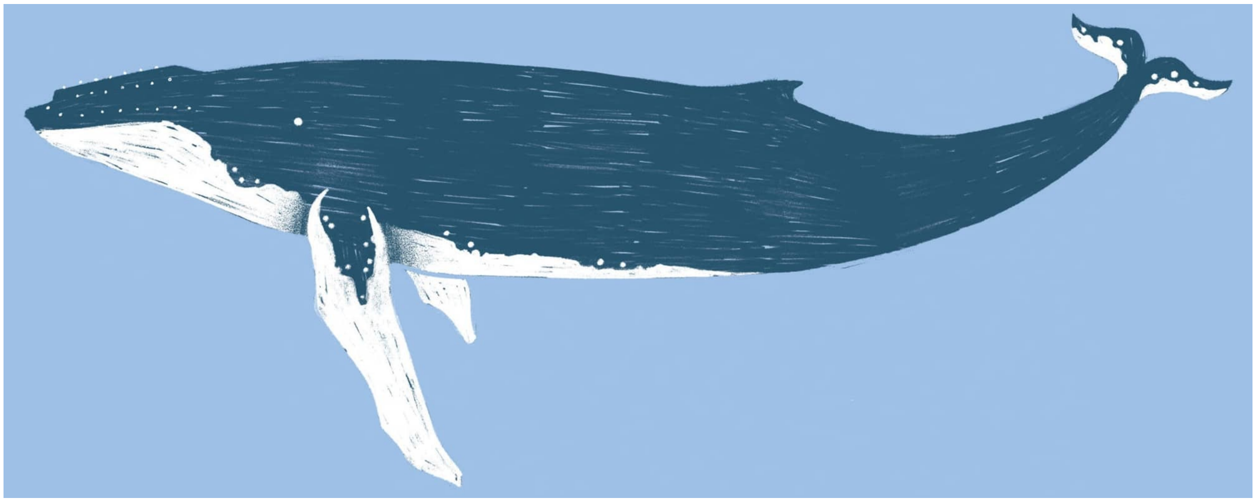


STEPS 1 AND 2. Create the humpback whale armature, noting the shape of the tail, the length of the flippers, and the position and size of the dorsal fin. Outline the whale in the base color, then erase or paint over the shapes.

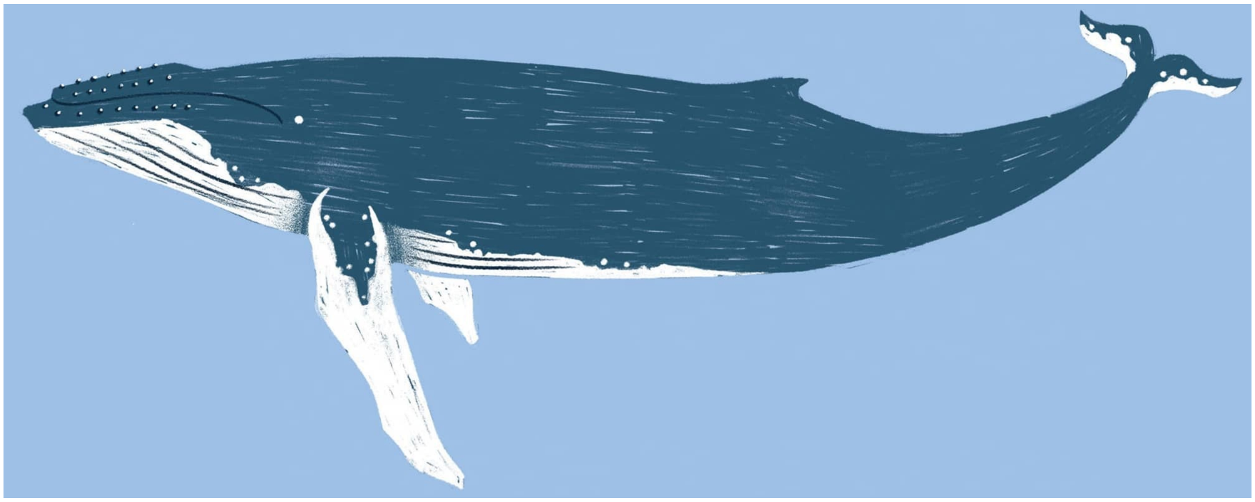




STEP 3. Like the orca the directional arrows will help guide the flow of your brush smoothly from head to tail. Fill in the humpback with a dark color—we used a deep blue.

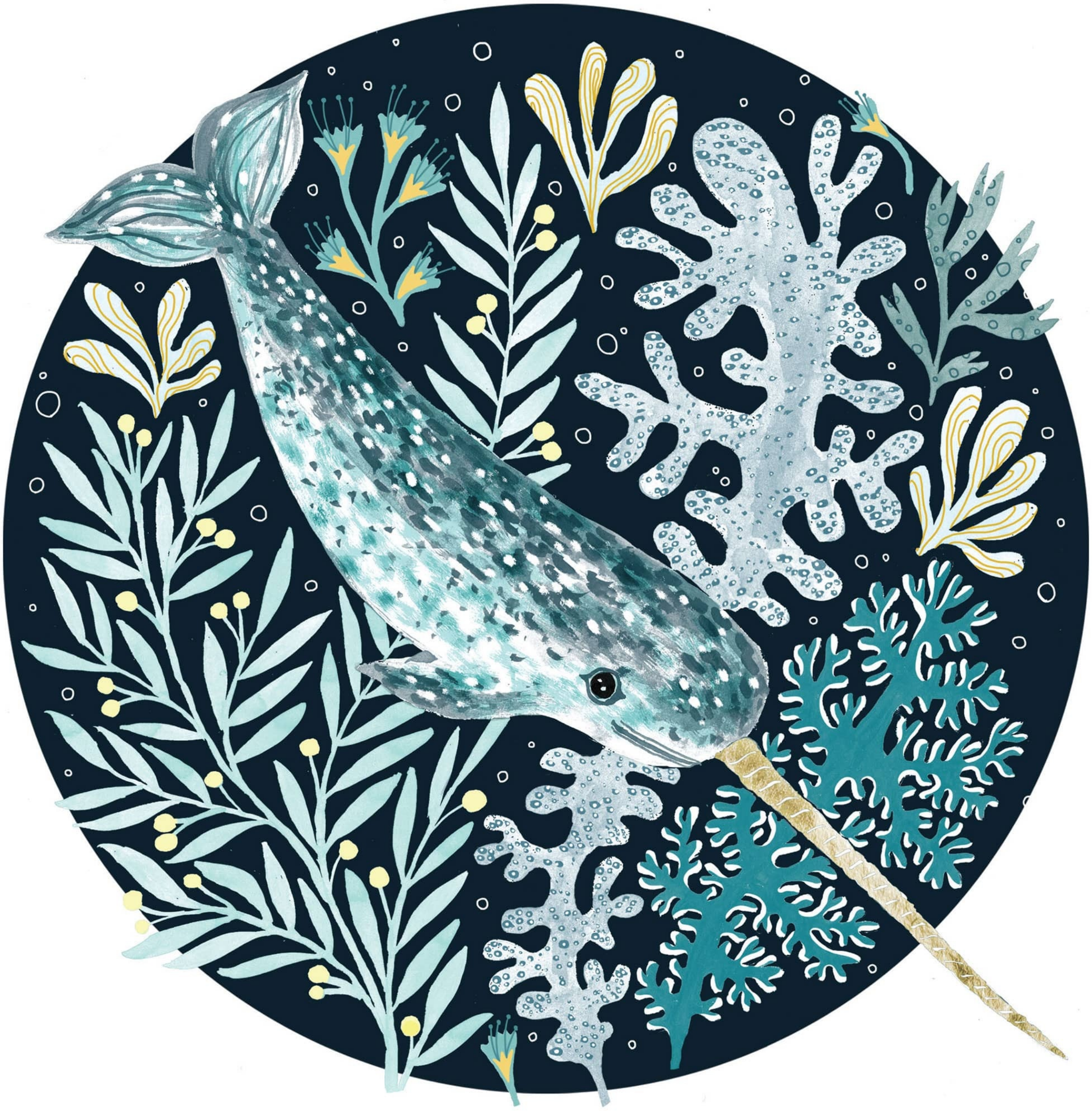


STEP 4. Add white patches to the humpback's chin, flippers, and tail, and then begin adding barnacles and bumps around its face and chin. Finally, add an eye in white and draw some wrinkles in black. Have fun with this part—these are some big, bumpy, wrinkly whales here!



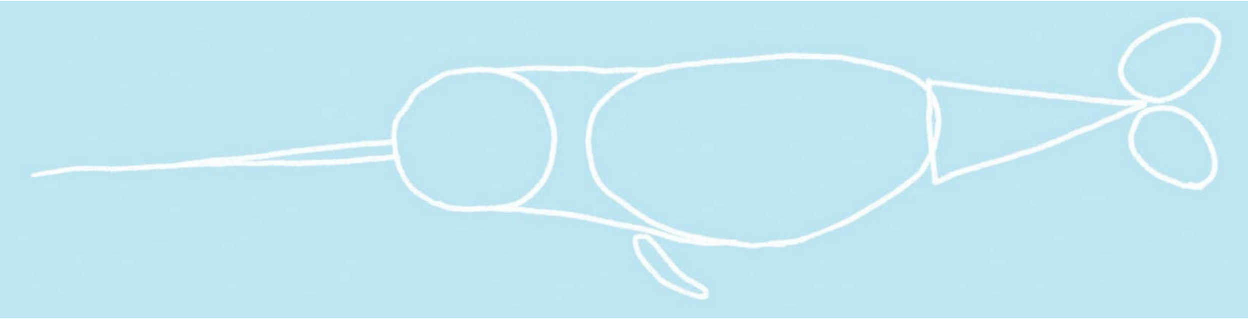
STEP 5. Add an eye in white and draw some wrinkles in black.

NARWHAL

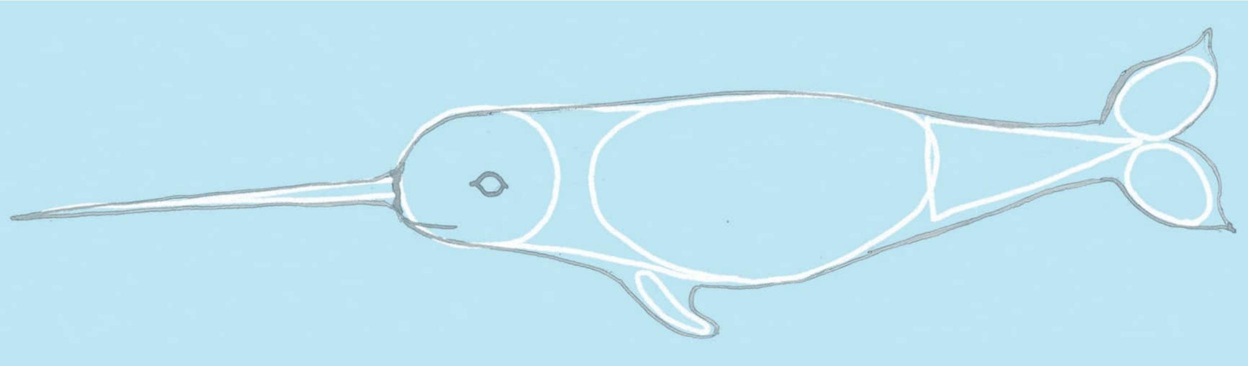


NARWHAL (MONODON MONOCEROS)

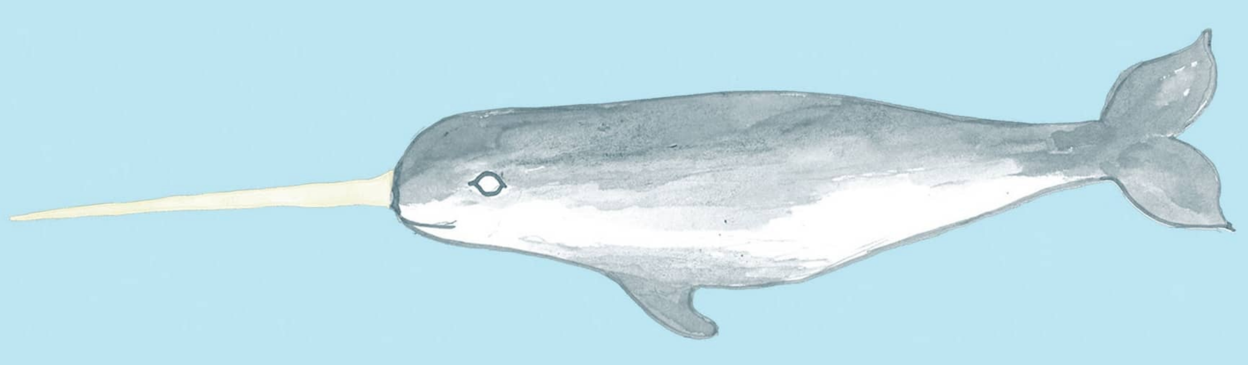
The narwhal is often called the unicorn of the sea because of its large tusk, which can grow up to 10 feet in length. Narwhals change color as they age —newborns are born blue-gray, and gradually turn a mottled mix of white and blue-gray. When they are old, they're nearly all white. Including details like these are a great asset for creating drawings that tell a story!



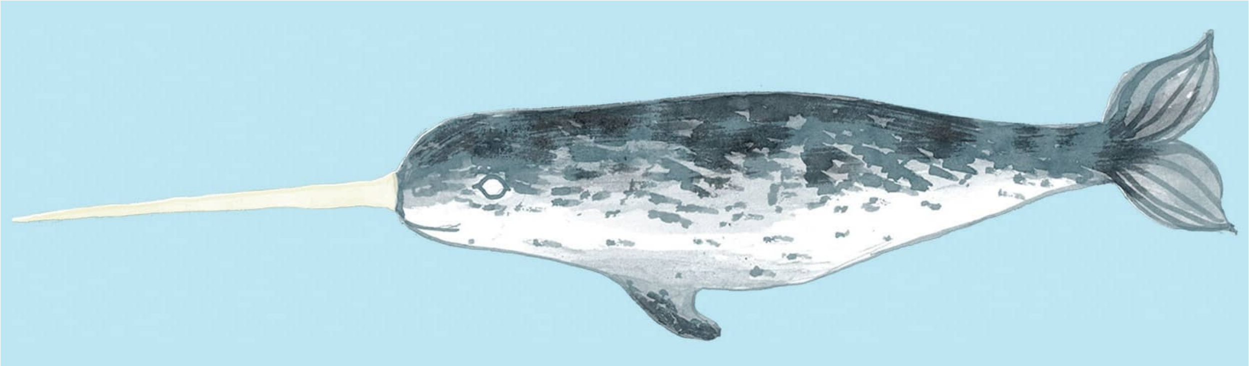
STEP 1. Create the armature of your narwhal. Note the round head, the tapered tail, and, of course, its tusk!



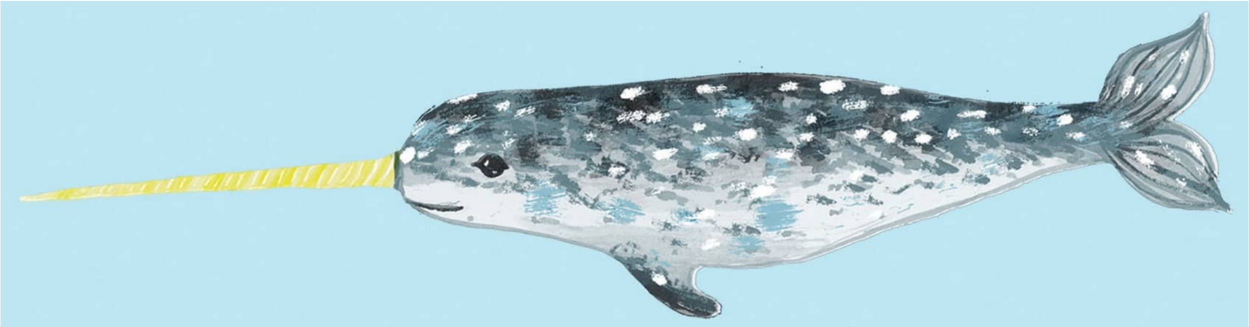
STEP 2. Outline the narwhal in the base color and draw in its eye and mouth. Notice its large eye. Erase or paint over the shapes.



STEP 3. Fill in the narwhal with the base color—we used white and gray. Narwhals aren't colored evenly, so mix the two colors together, but make sure to make its back and fin gray. For the tusk, use an off-white or cream.

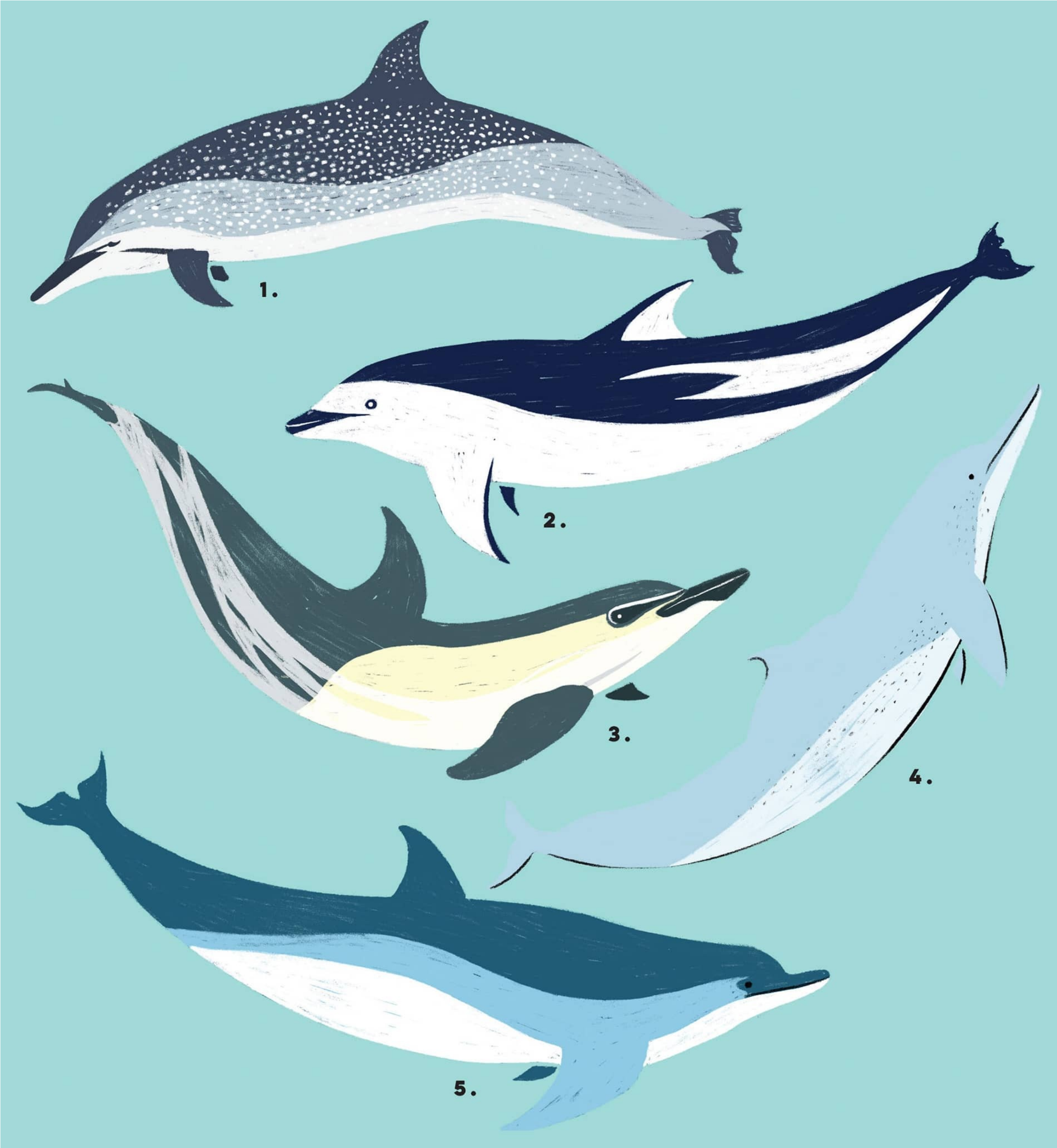


STEP 4. Using a darker color than the base, add a mottled pattern to the narwhal using quick strokes and dabs with a small brush. Don’t forget to add lines to the tail.



STEP 5. Finally, for a little extra texture you can add optional mottled blue and dots of white to its back and tail. You can also deepen the color of the tusk with yellow and add white lines to show its braided shape. Finally, color in the eye, and add a pattern of your choice to it’s long magical tusk!

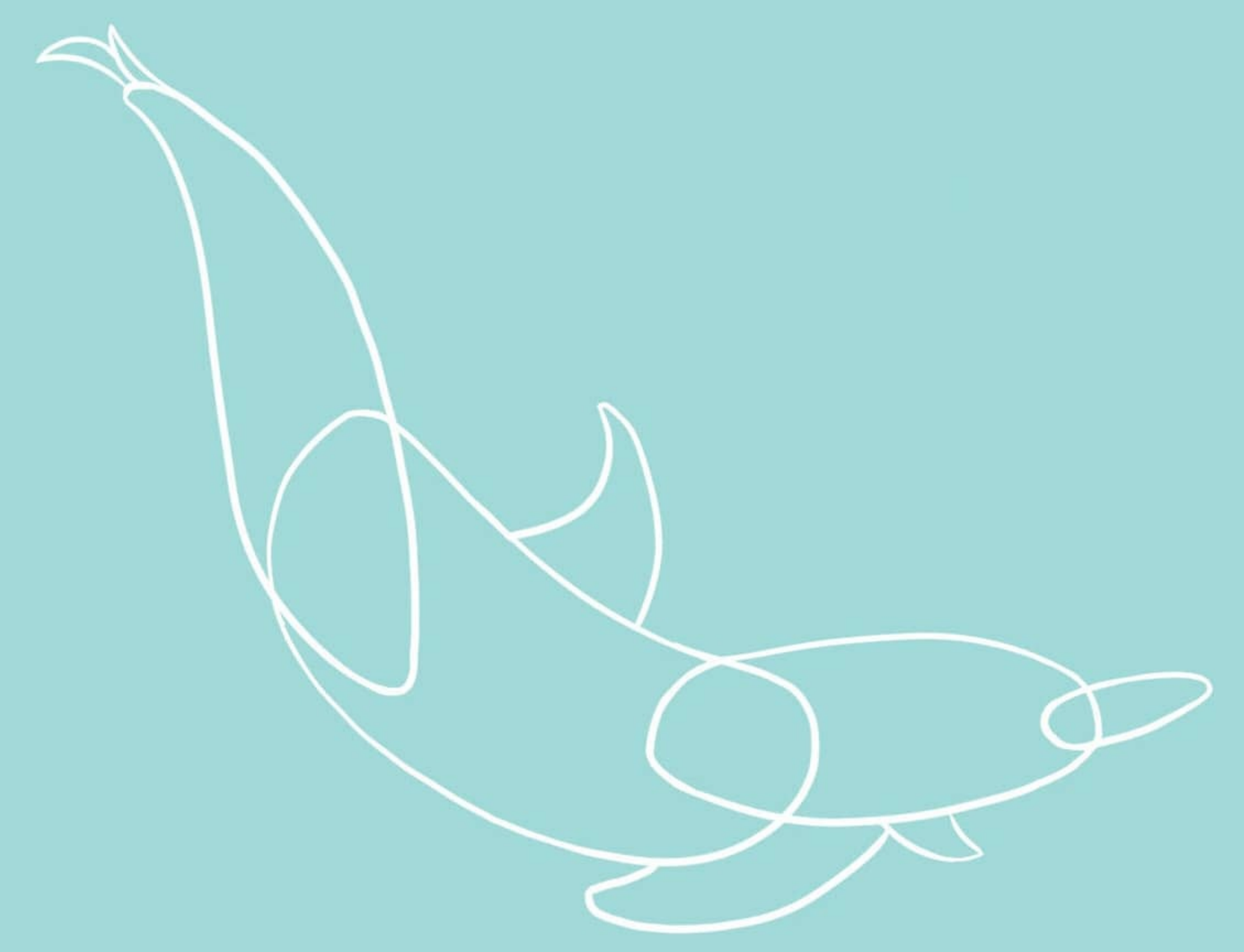
DOLPHINS



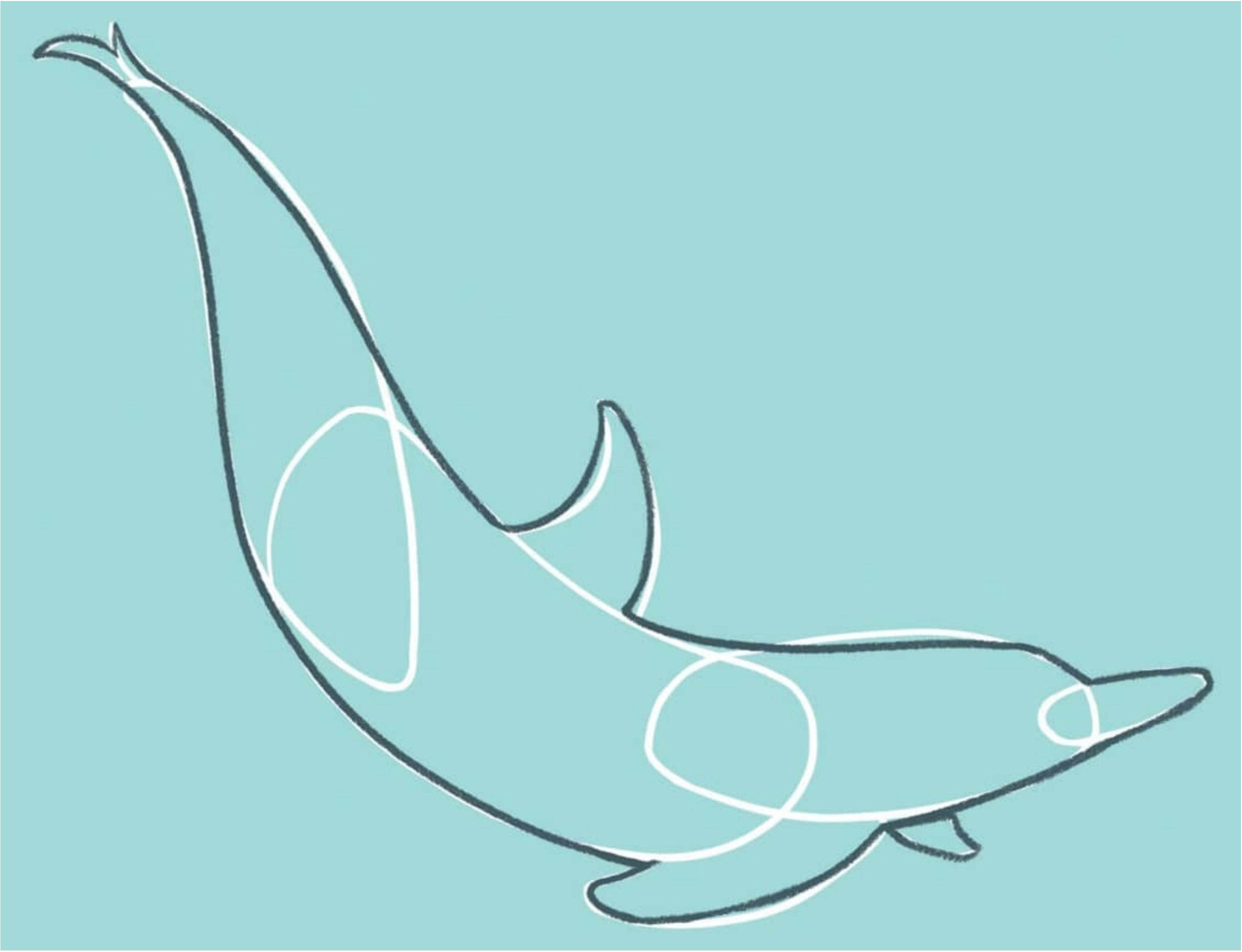
1. PANTROPICAL SPOTTED DOLPHIN (STENELLA ATTENUATA)
2. DUSKY DOLPHIN (LAGENORHYNCHUS OBSCURUS)
3. SHORT-BEAKED COMMON DOLPHIN (DELPHINUS DELPHIS)

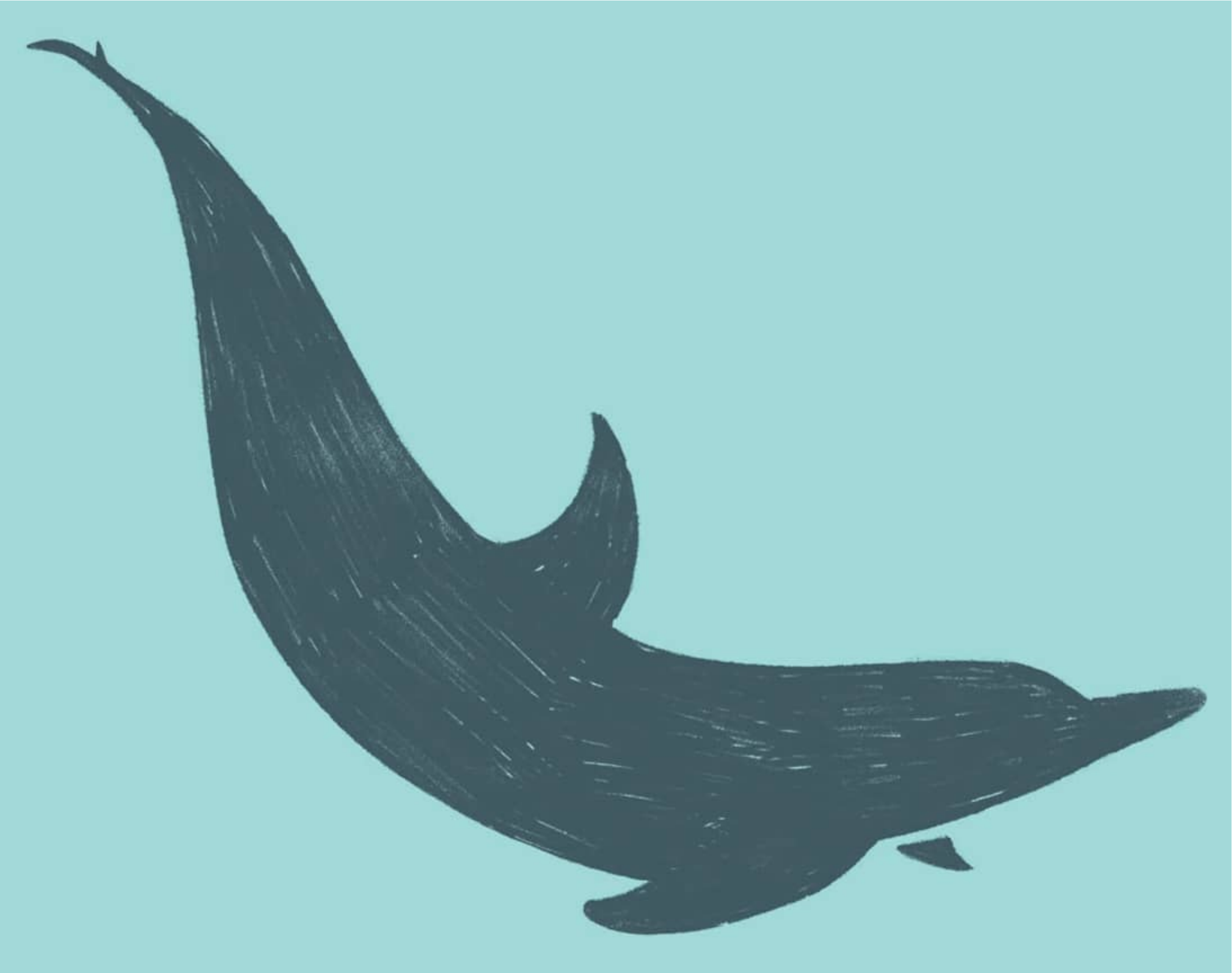
4. ATLANTIC HUMPBACK DOLPHIN (SOUSA TEUSZII)
5. COMMON BOTTLENOSE DOLPHIN (TURSIOPS TRUNCATES)

COMMON DOLPHIN

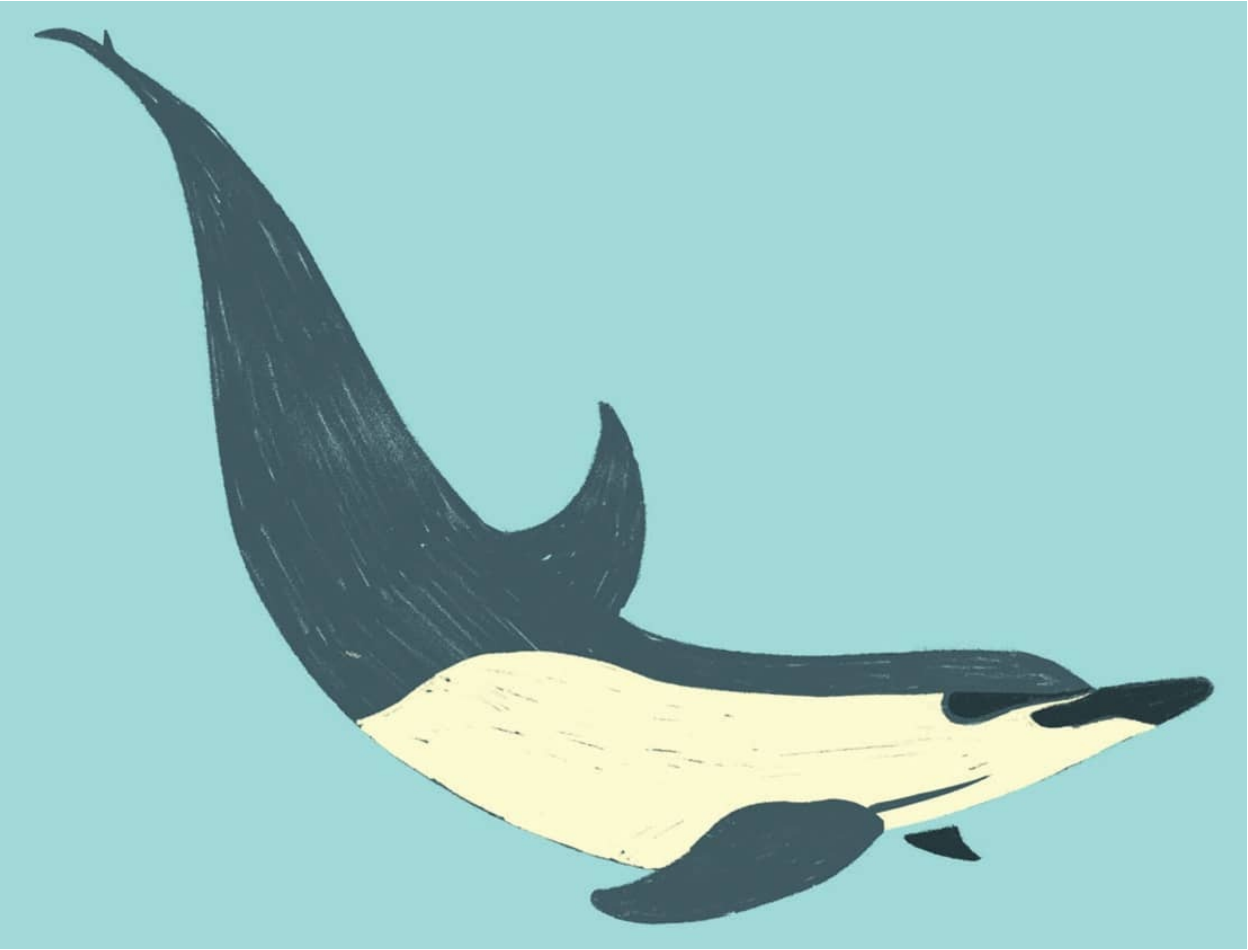


STEPS 1 AND 2. Create an armature of the common dolphin and outline it. Dolphins have the same three-part shape as many whales (see here), but require an extra oval for their pointy nose. Erase or paint over the shapes.



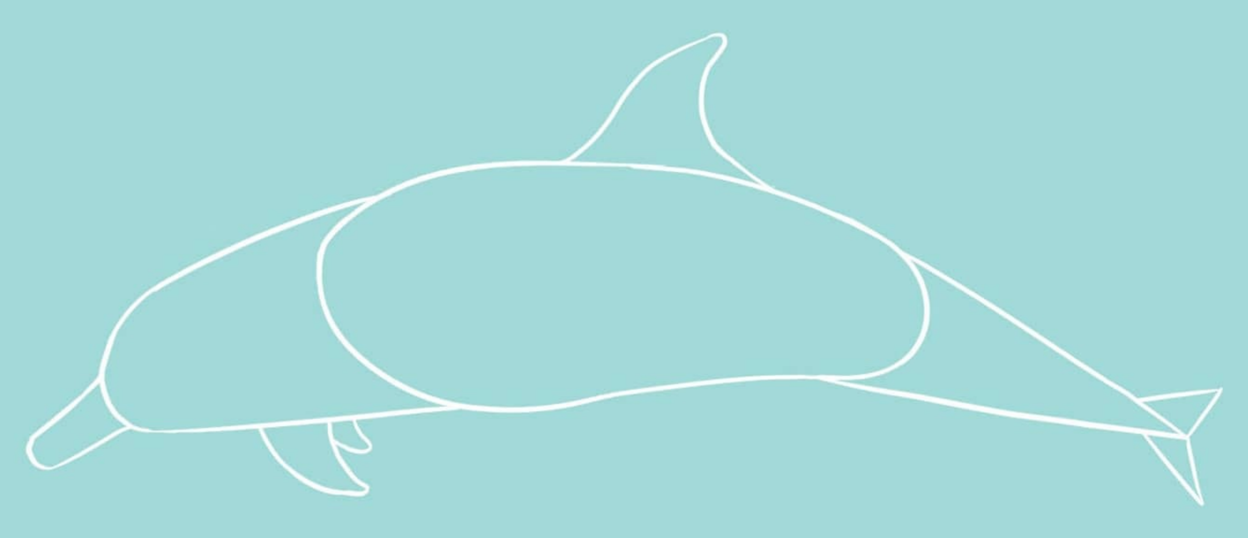


STEPS 3 AND 4. Fill in the dolphin with the base color—we used a dusky blue. Add its off-white patches. Don't forget to leave space for the eye!

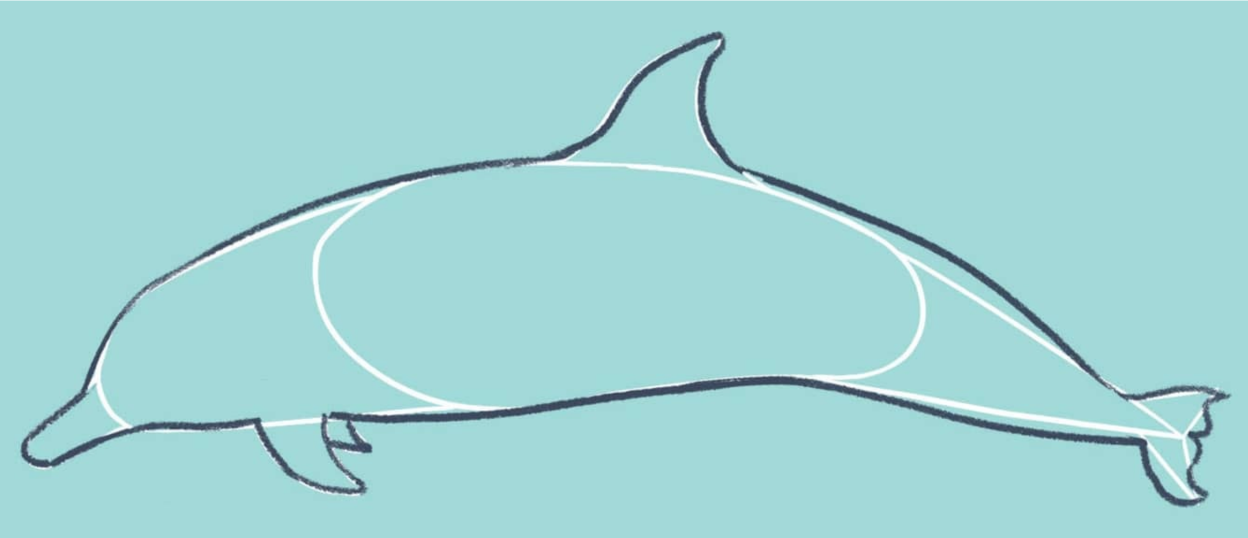


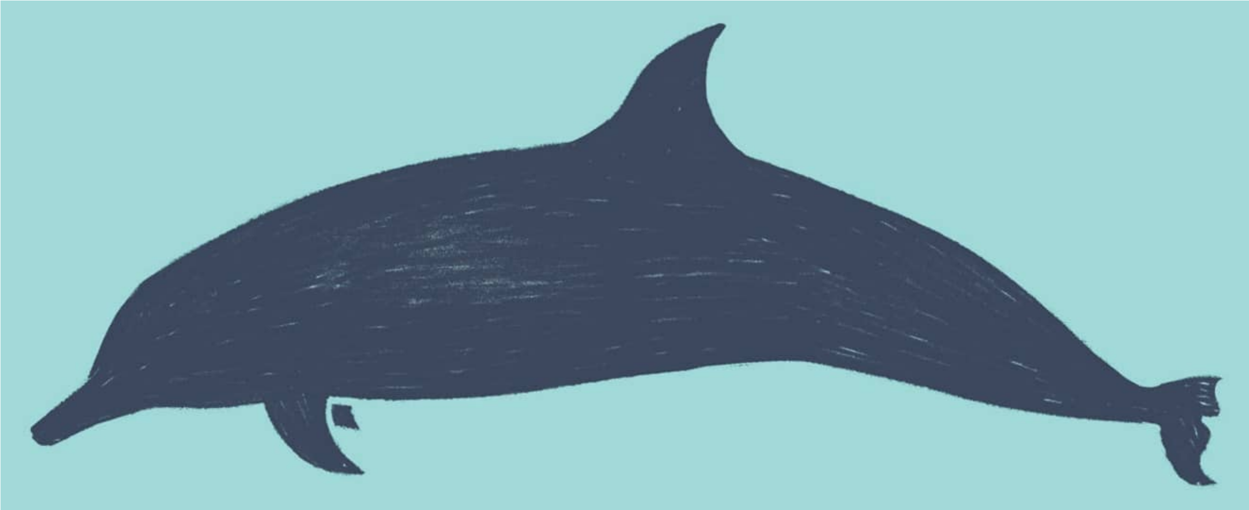
STEPS 5 AND 6. Add the black-and-gray patterns to the dolphin's face and tail, then outline the eye. Dolphin patterns look simple, but they can be pretty tricky to master, so take your time and look at some reference photos while you work.

PANTROPICAL DOLPHIN

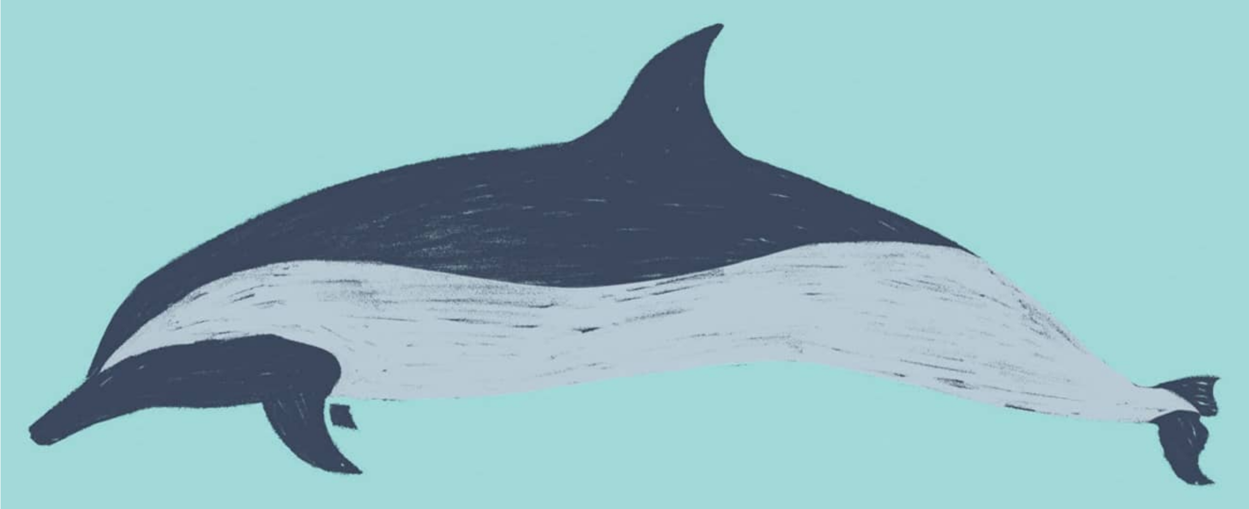


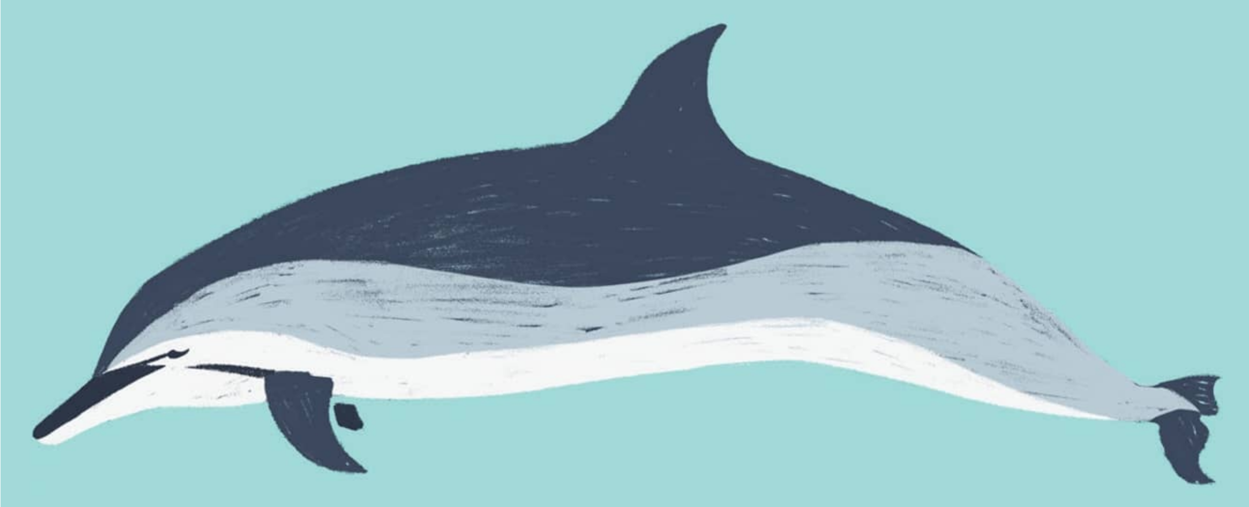
STEPS 1 AND 2. Create the armature of the pantropical spotted dolphin, following the curve of its body. Outline the dolphin in the base color, then erase or paint over the shapes.





STEPS 3 AND 4. Fill in the dolphin with the base color—we used a dusky blue. Now create the gray wave from its eye to its belly. Leave the tail fins blue.

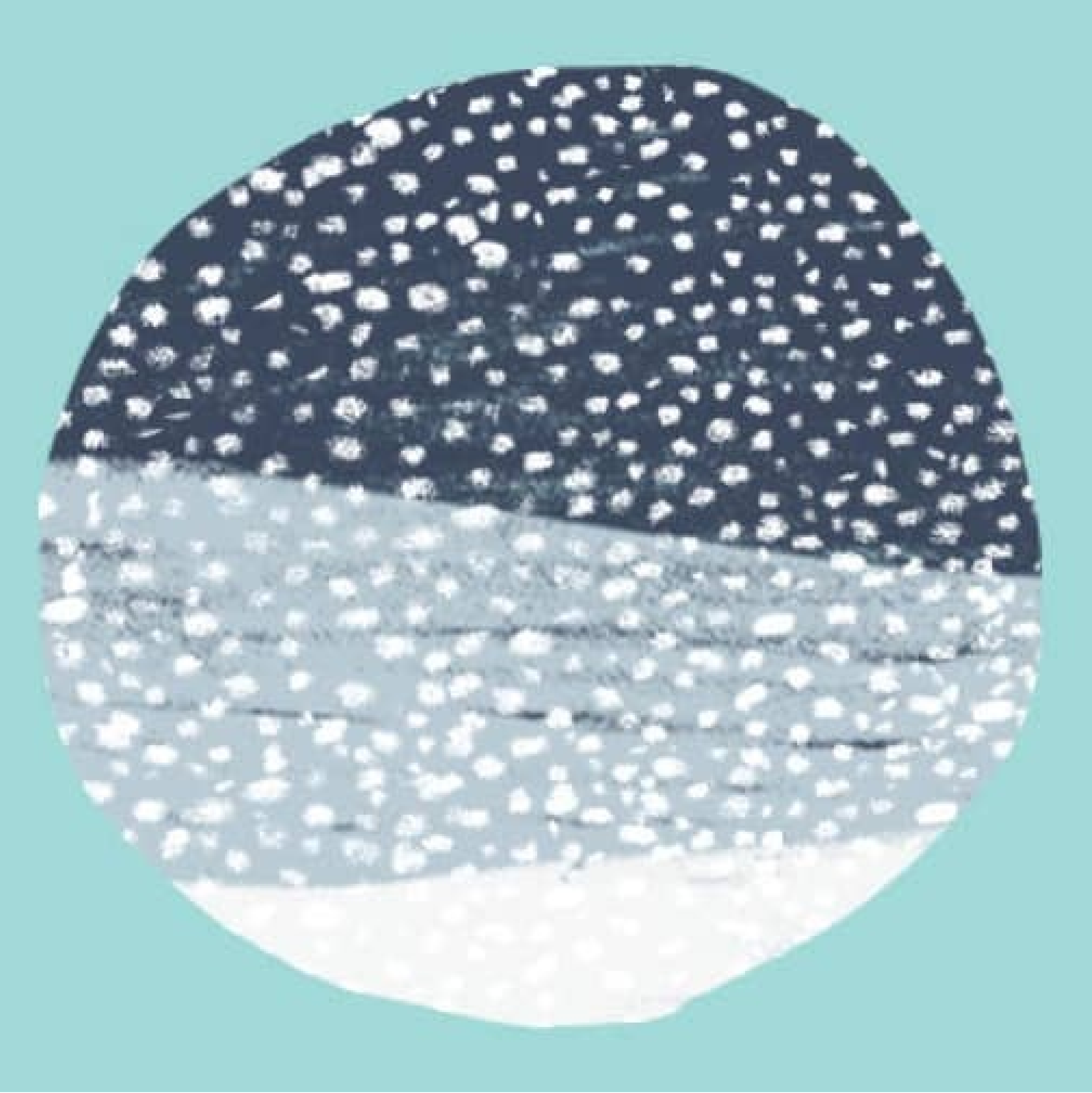




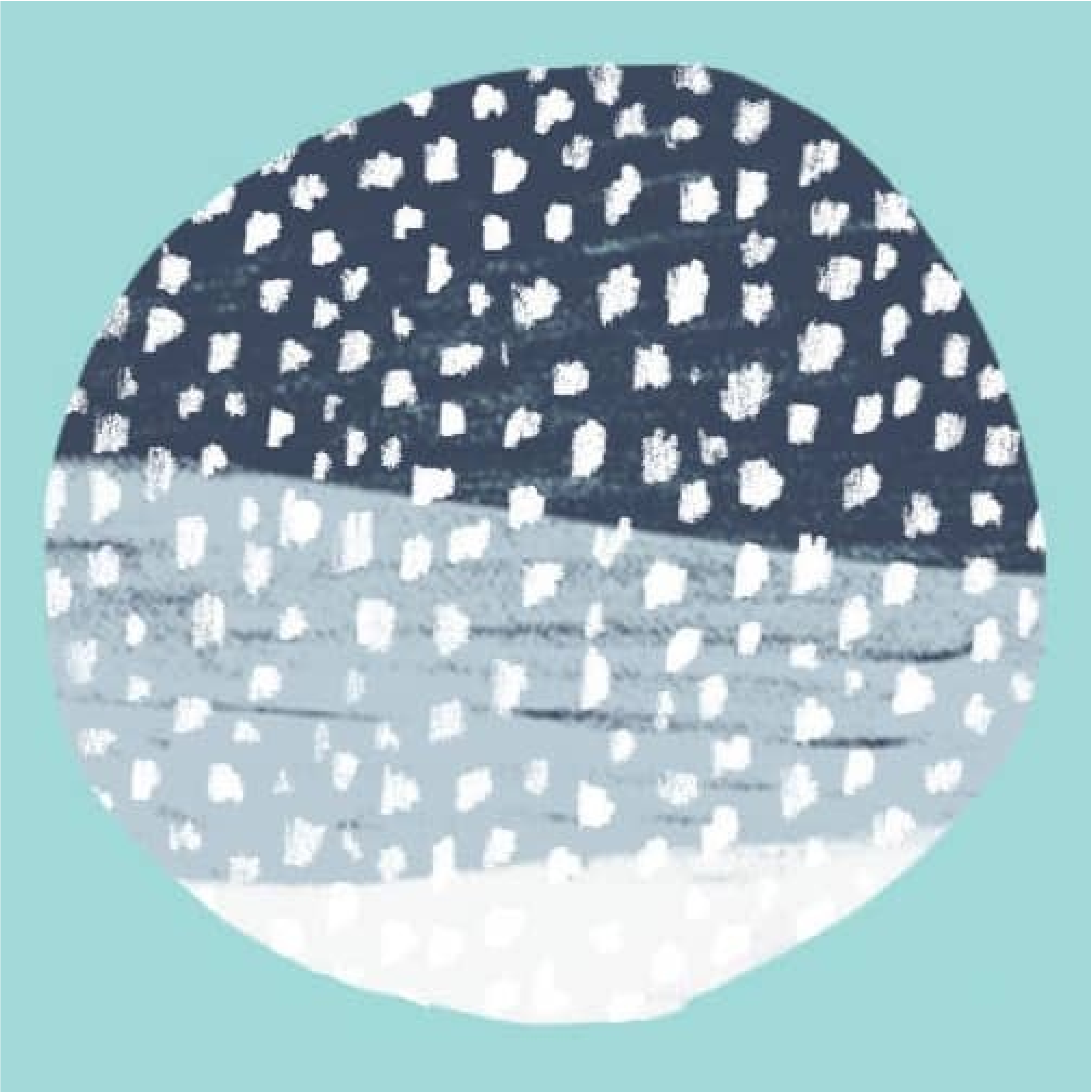
STEP 5. Add the white stretch on its stomach and outline its facial features. Once again, take your time and do some research on this type of dolphin. Finally, add in its pattern (see the opposite page for tips on how to do this).

DOLPHIN PATTERNS

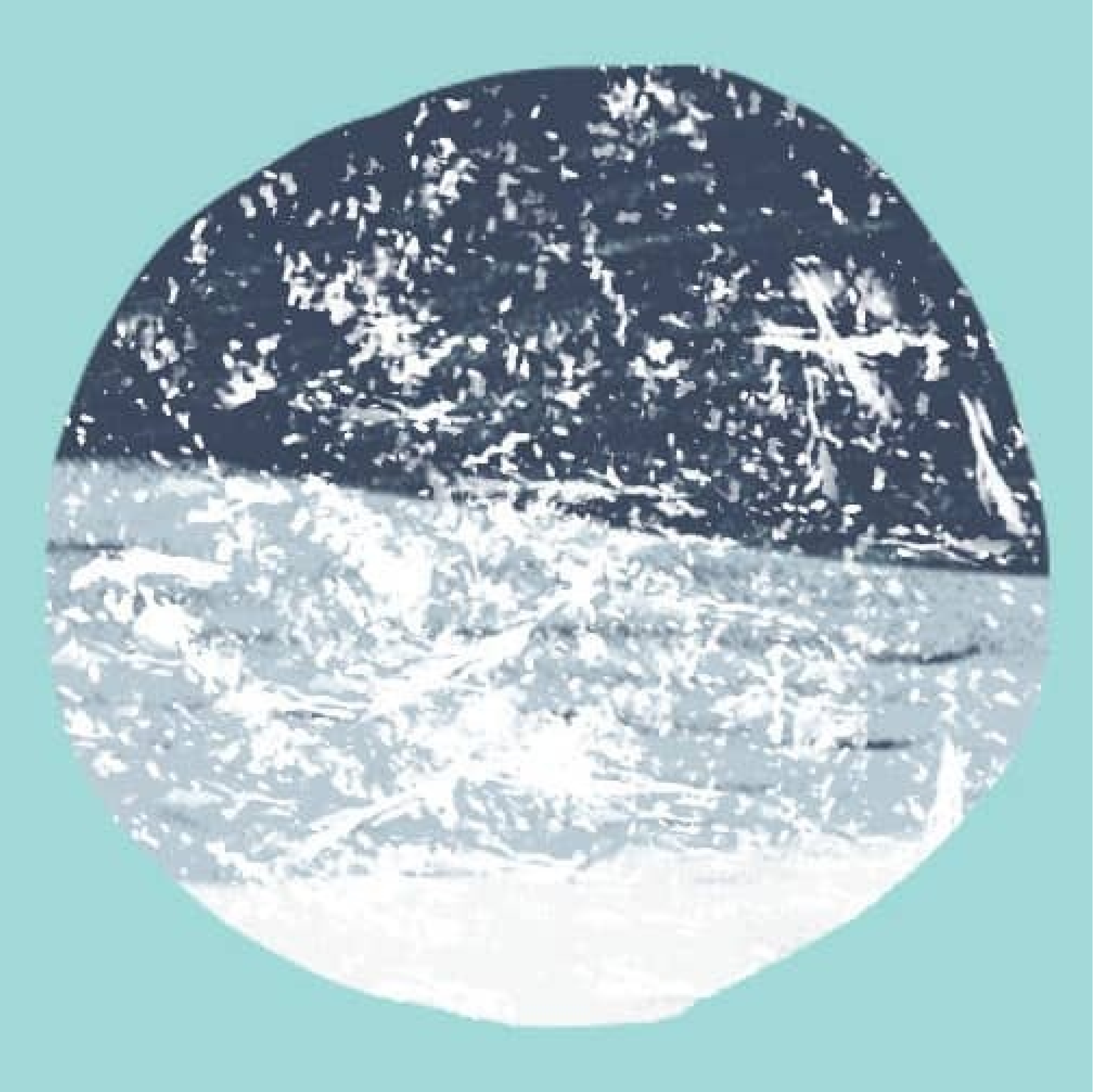
There are all sorts of ways to re-create an animal's pattern. The pantropical spotted dolphin is covered in spots, and above we've shown you a few different ways you can re-create this texture. Try a few of your own experiments before starting.



PATTERN 1: Small dots

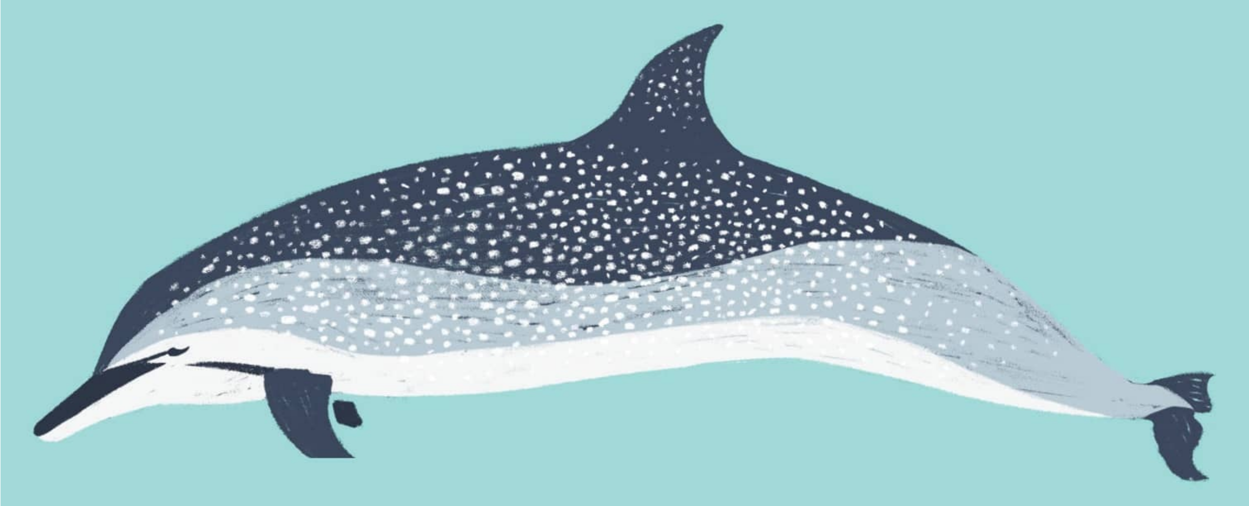


PATTERN 2: Smudged dots

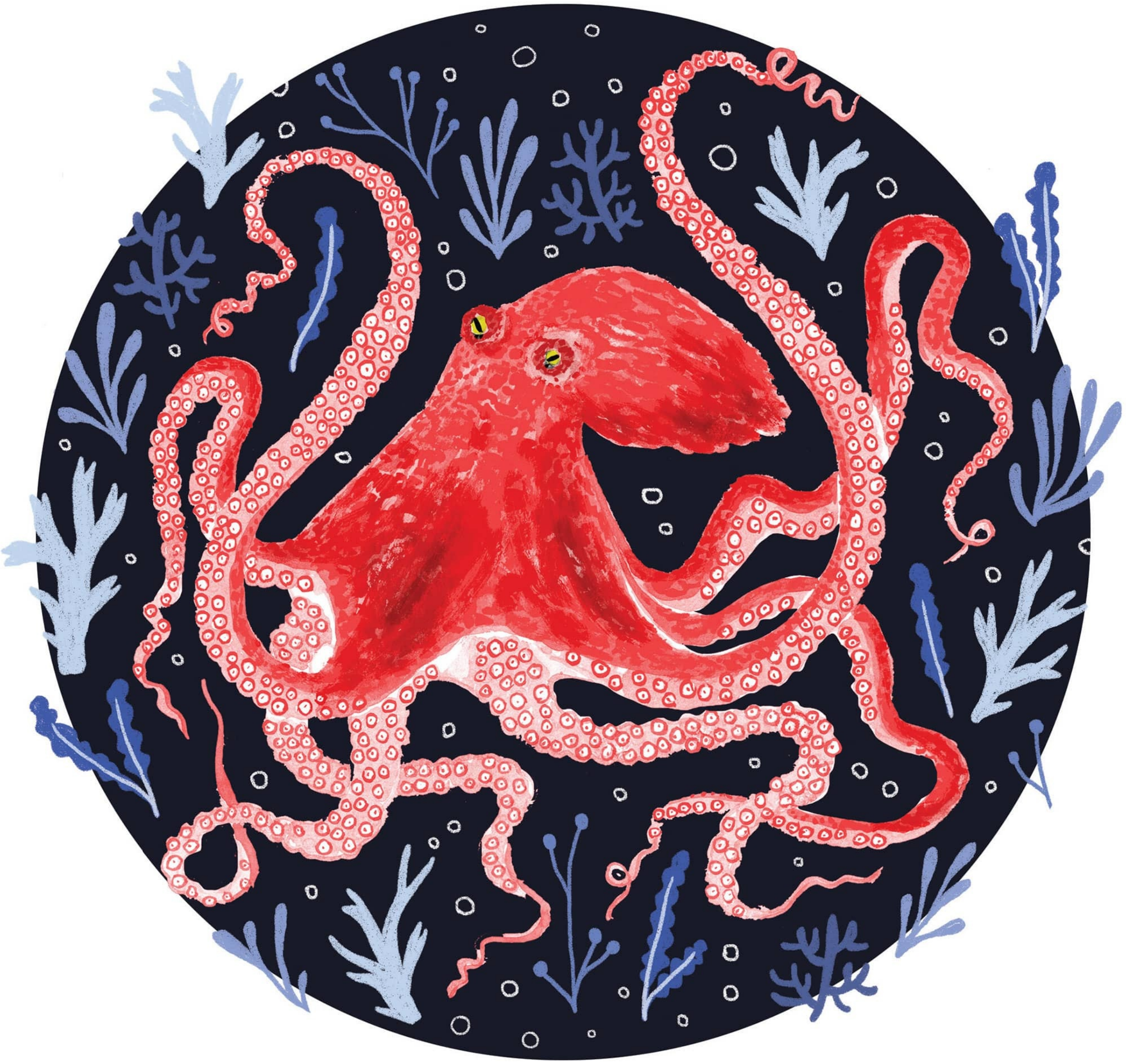


PATTERN 3: Scratchy lines

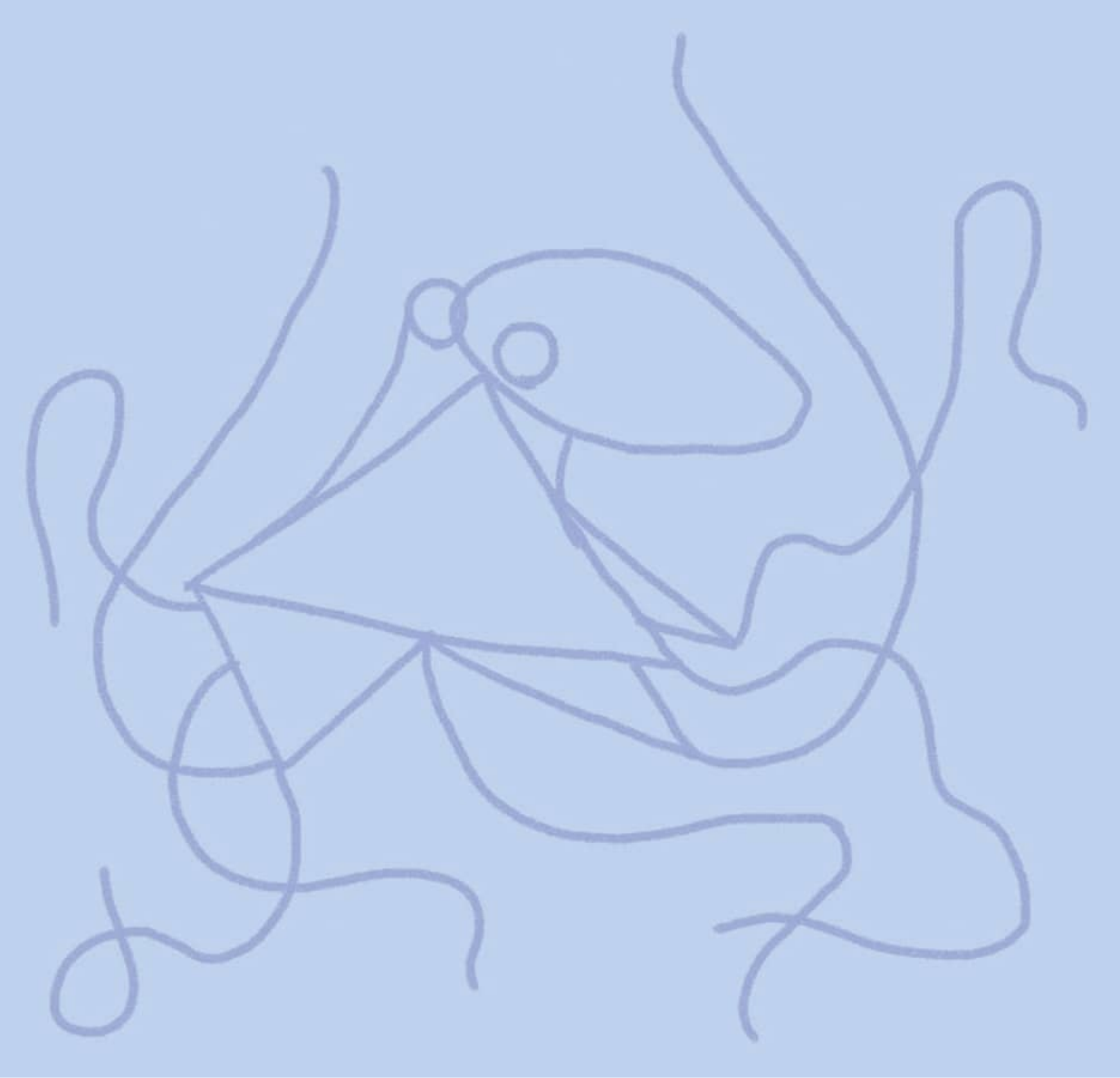
Dolphins use echolocation to figure out their surroundings. They let out high-frequency clicking sounds and listen for the echoes produced by the sound waves bouncing off nearby objects. It is similar to sonar technology used by submarines. Other animals that echolocate are bats, certain cave birds, and shrews! There is a wealth of imagery and videos that can help you find positions and movements for your drawings. Feel free to use the armature guides we've provided in this tutorial and build on them for the dolphin of your choice! Just remember, no matter what, their widest point is their middle.



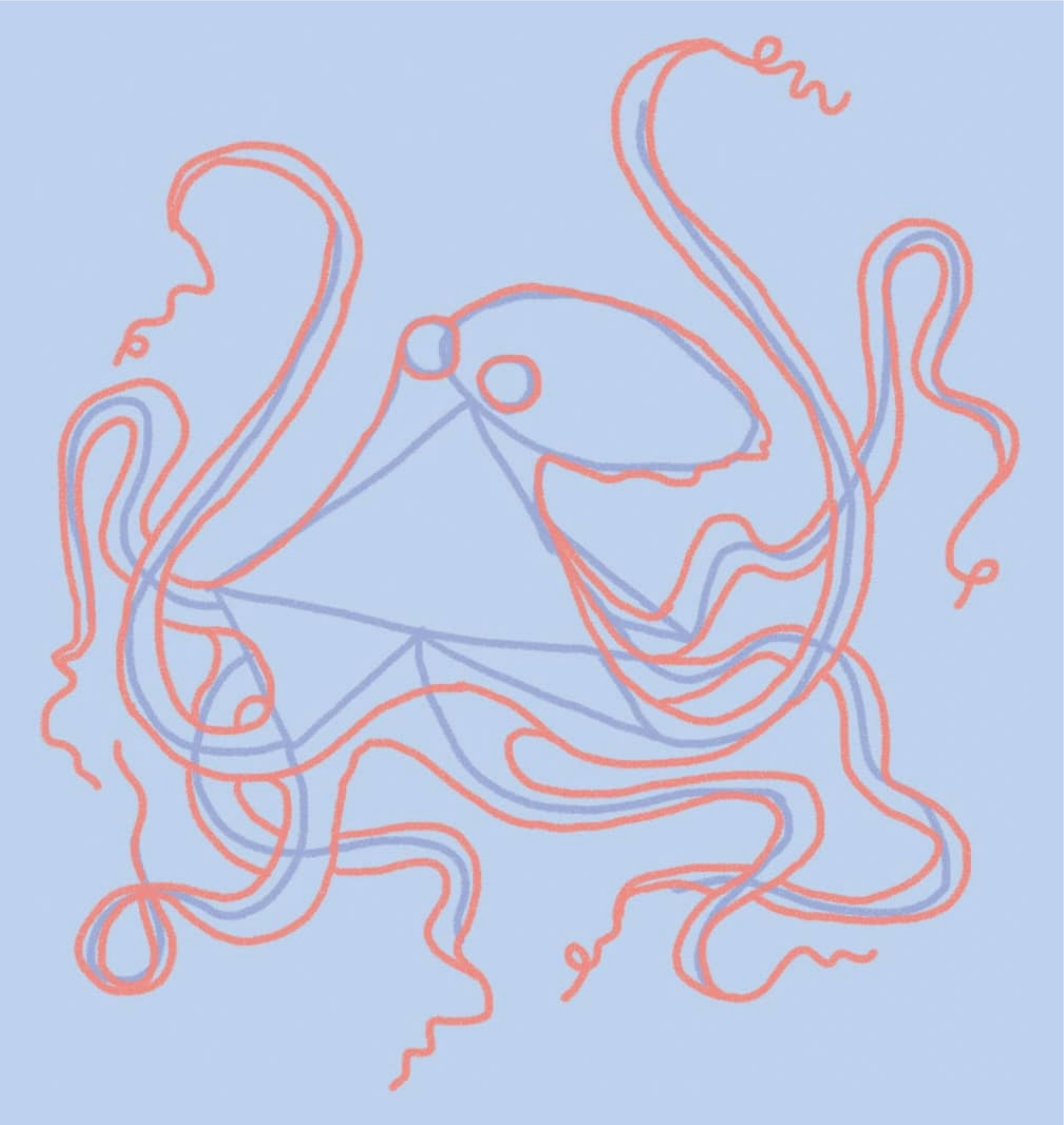
GIANT PACIFIC OCTOPUS



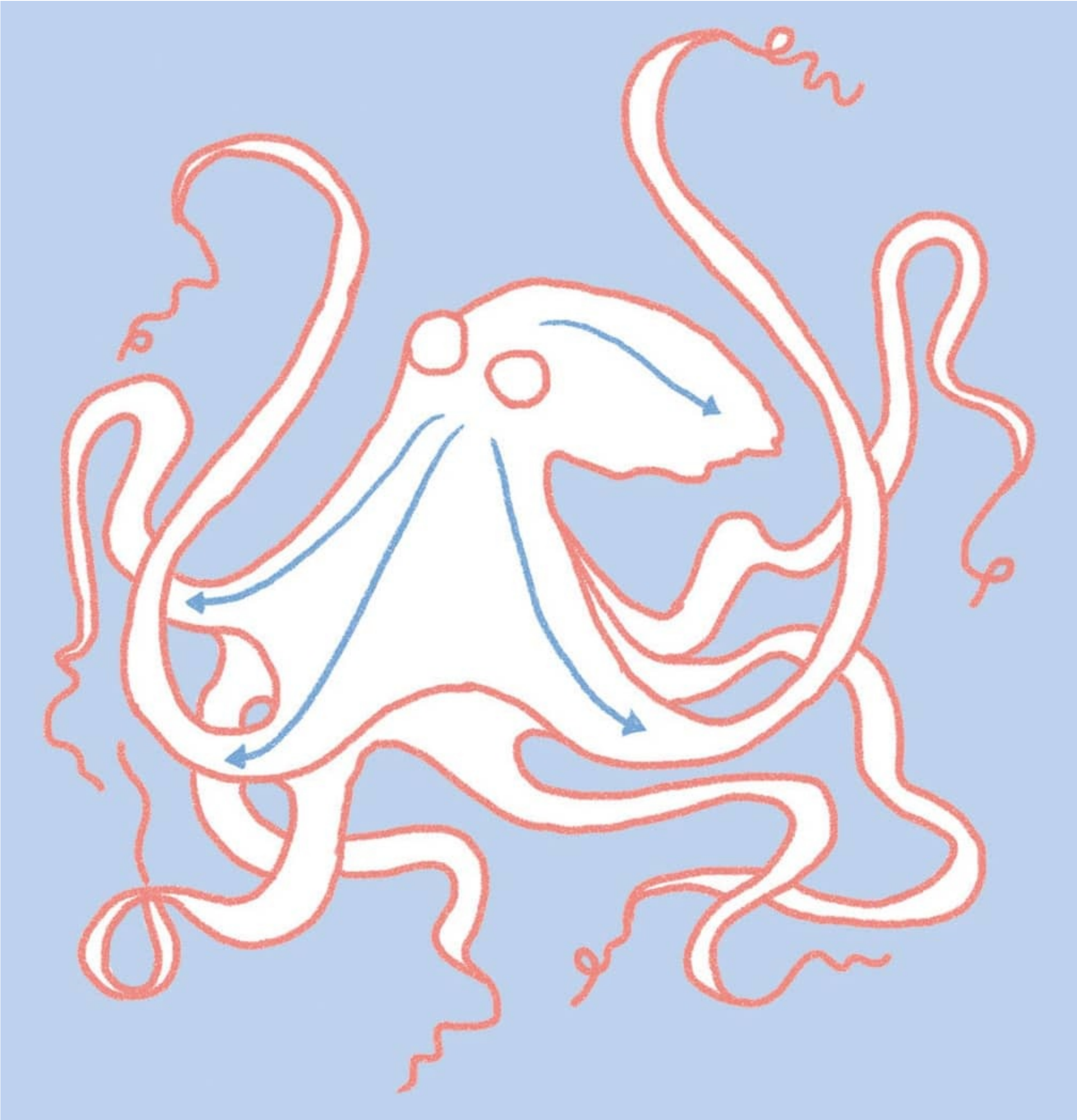
GIANT PACIFIC OCTOPUS (ENTEROCTOPUS DOFLEINI)



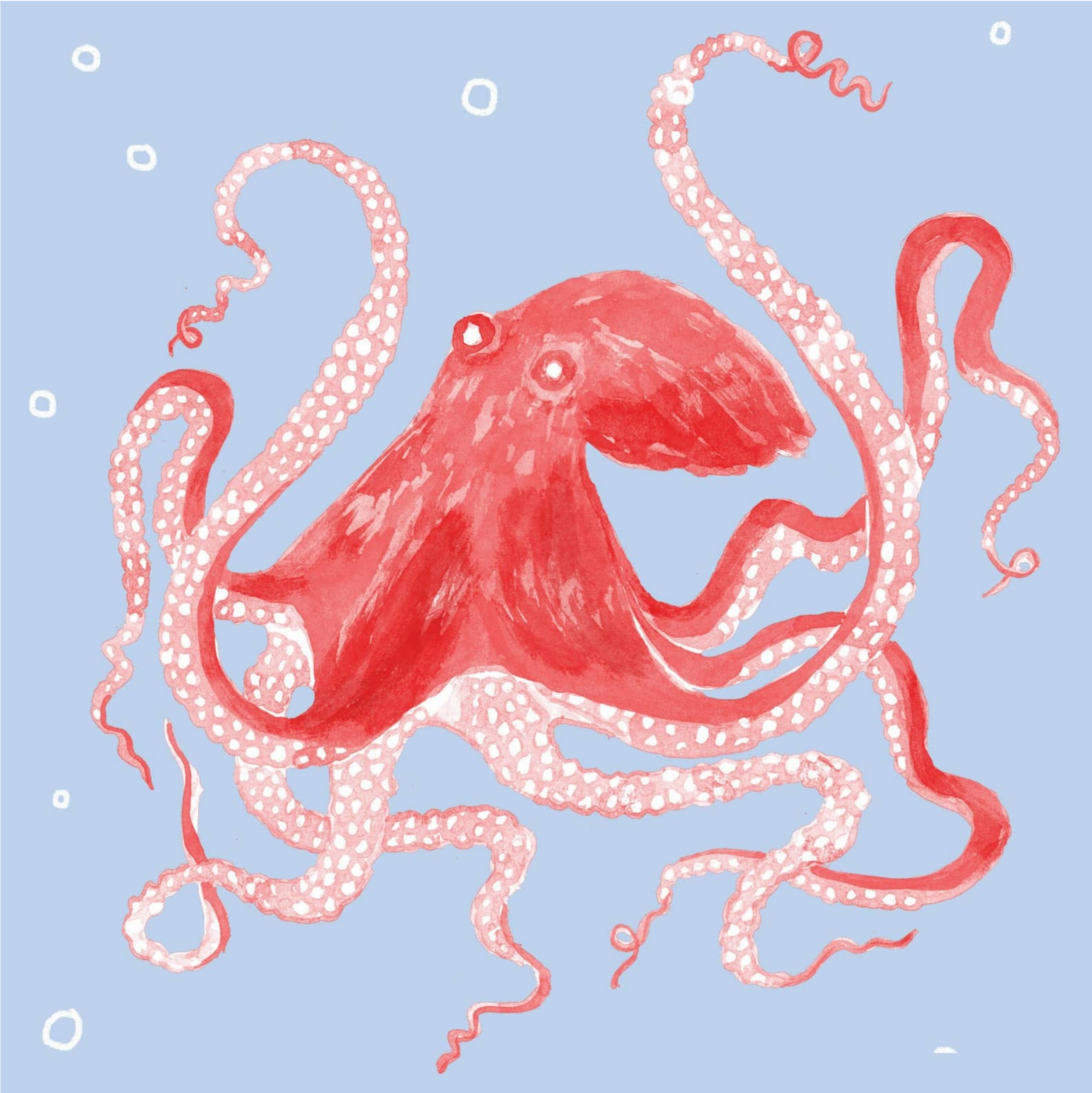
STEP 1. For the armature of the octopus, use an oval for the head, circles for the eyes, and a triangle for the "fan" of its webbing. For the tentacles, we wish we had better advice than "Go nuts," but … go nuts! Just remember there are eight of them.



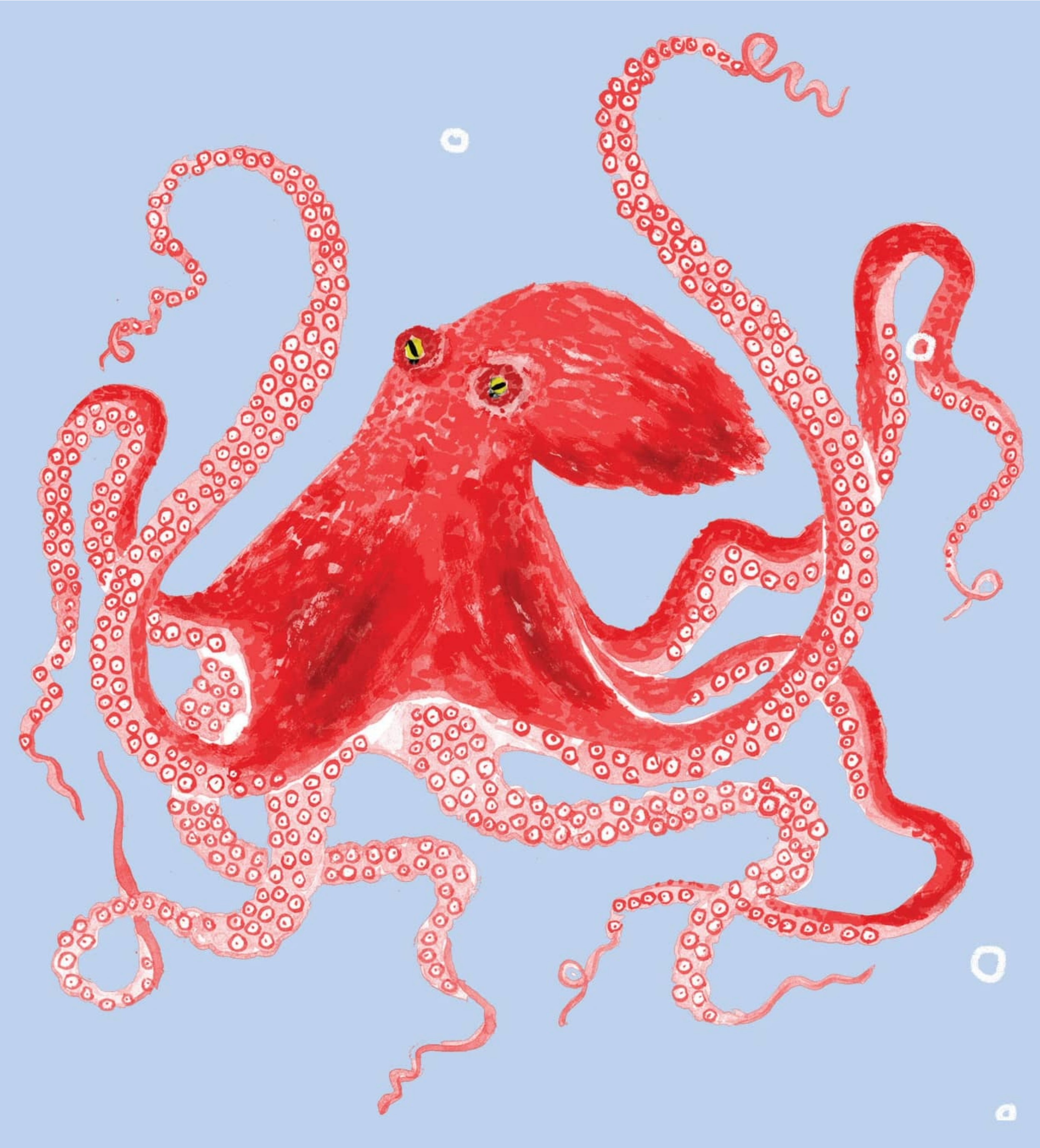
STEP 2. Outline the octopus. Here's where you can add thickness to the tentacles and define them. Don't forget the fun swirly bits at the end! Erase or paint over the shapes.



STEPS 3 AND 4. Use the directional arrows to guide your brushtrokes from the head to each tentacle. While the giant Pacific octopus has a large head, most octopi have smaller, rounder heads. When filling in the octopus with the base color, you can either outline where the suckers are going to be placed to give the tentacles that bumpy look or you can add them later with a pen (and a lot of patience!).



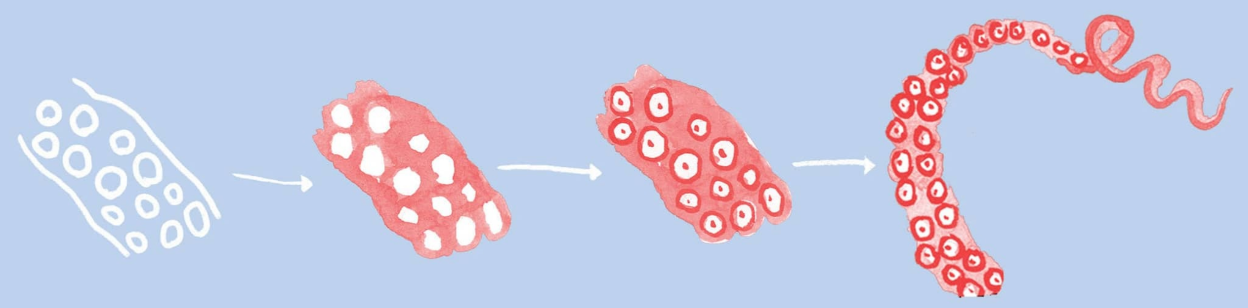
STEP 5. Using a darker shade, fill in the octopus with uneven brushstrokes to obtain a mottled look on its skin. Don't forget to color in the tops of the tentacles.



STEP 6. Now add details—the round yellow eyes with their sideways pupils and the defined suckers. If you want to add more texture, use an even darker tone to paint more mottled brushstrokes on it's body.

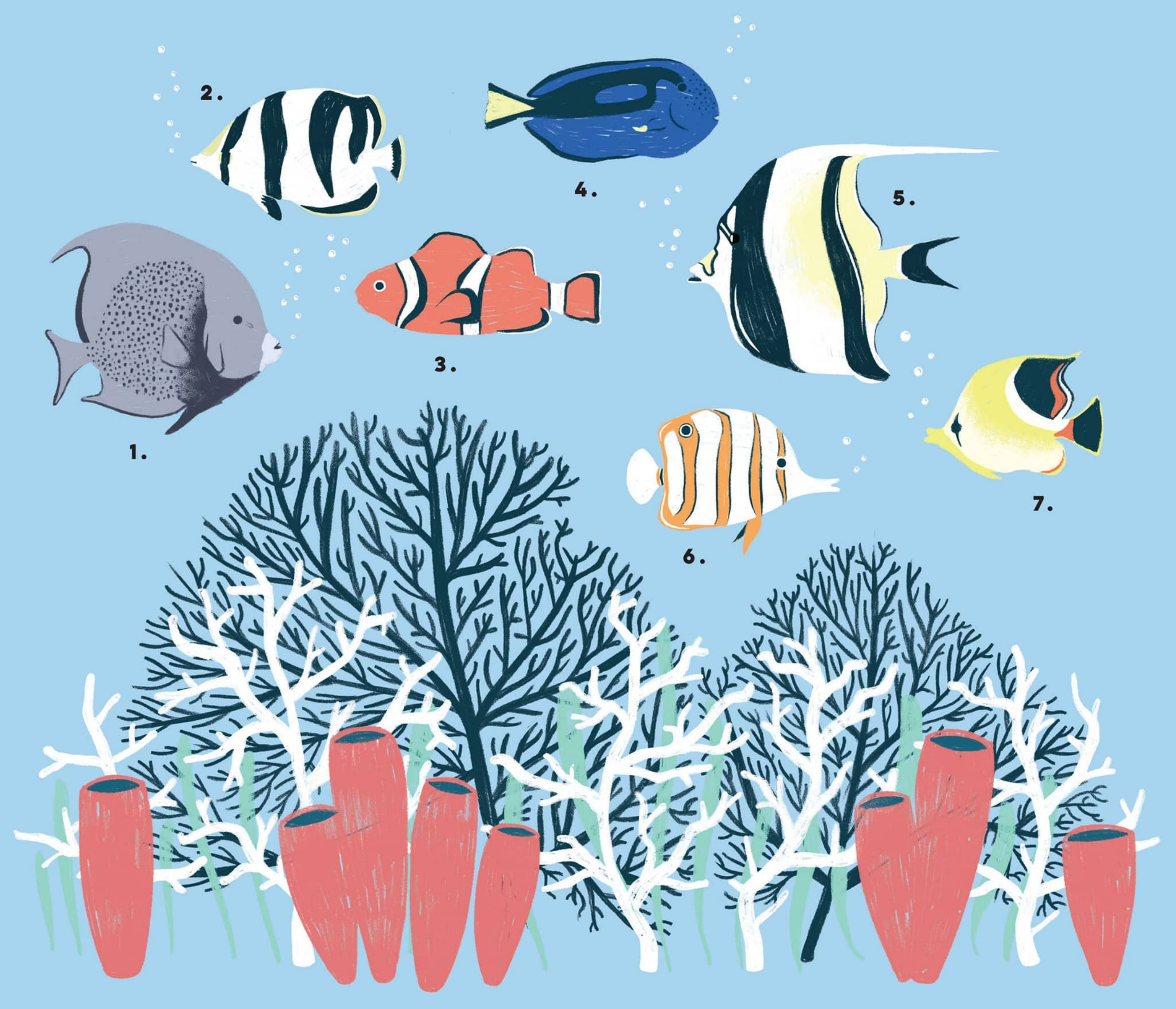
TENTACLES

Here's a quick close-up of how to draw tentacles. They have so many suckers that it can get a bit laborious to draw them, but it's worth it in the end! I would recommend practicing a few before diving in. If you make the suckers different sizes, they will look more realistic, especially if they follow the shape of the tentacle.



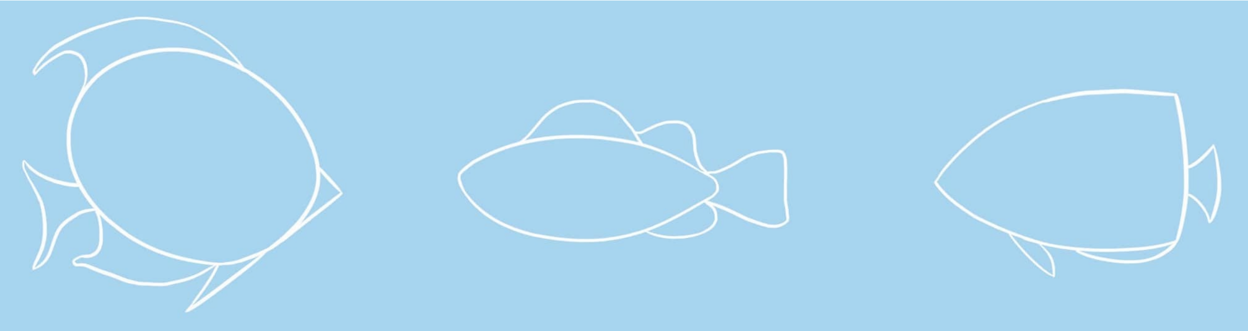
The giant Pacific octopus is the largest of its species. The largest one ever recorded was around 30 feet long and weighed 600 pounds! Although they are typically a reddish color, the giant Pacific octopus contains skin pigments that can change to blend in with its surroundings. The biggest challenge when drawing an octopus is fitting in all its legs! Obviously, there have to be eight of them, so it's good to start with a rough sketch and make sure they're all accounted for; however, their tentacles are incredibly flexible, so you can draw them curling in all sorts of amazing positions! Last year, Harry and I were lucky enough to have a behind-the-scenes tour of the Natural History Museum in London, and we were able to see their giant squid, which is just over 8.5 meters (almost 28 feet) long! Even though a squid and an octopus are very different in many ways, they both have long tentacles with large suckers on them, which I was able to see up close and draw—a great opportunity for illustrators!

TROPICAL FISH

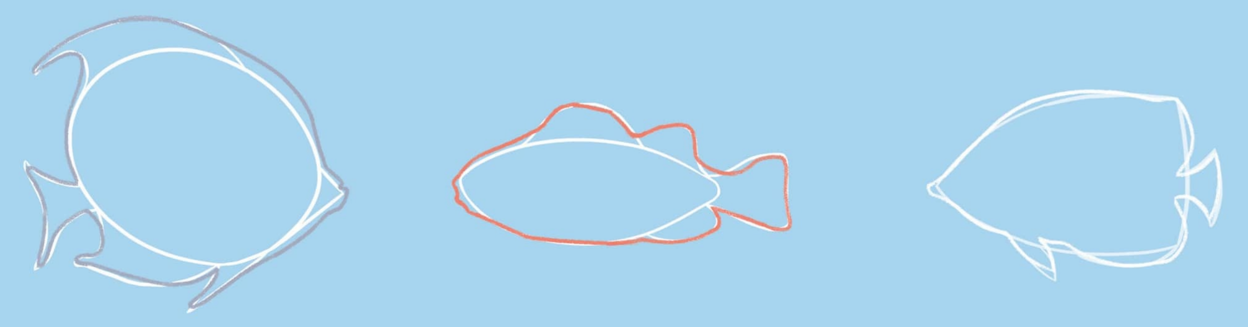


1. GRAY ANGELFISH (POMACANTHUS ARCUATUS)
2. BANDED BUTTERFLYFISH (CHAETODON STRIATUS)
3. ORANGE CLOWNFISH (AMPHIPRION PERCULA)
4. REGAL TANG (PARACANTHURUS HEPATUS)
5. MOORISH IDOL (ZANCLUS CORNUTUS)
6. COPPERBAND BUTTERFLYFISH (CHELMON ROSTRATUS)
7. SADDLE BUTTERFLYFISH (CHAETODON EPHIPPIUM)

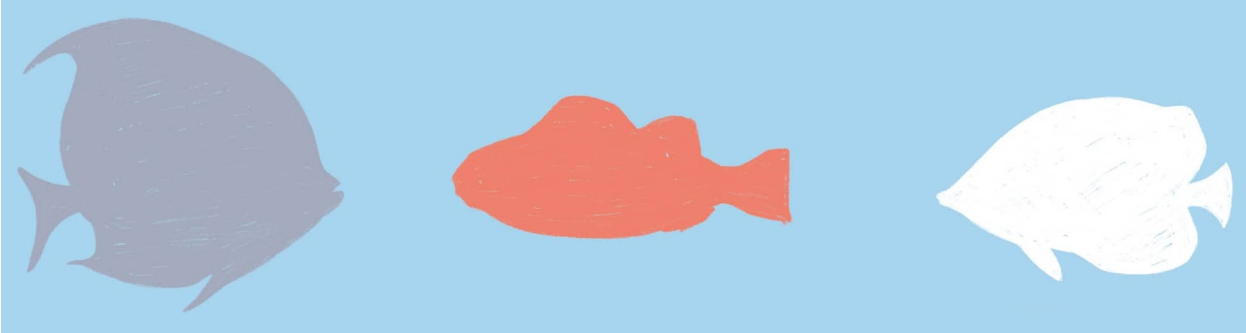
When drawing tropical fish, make sure to observe them carefully—each one has its own distinctive shape, color, and pattern. Going to an aquarium is a huge help, as pictures don’t often do the colors and shapes of these beautiful creatures justice. Play around with your drawing materials and try to capture their shimmering scales and lively coloring.



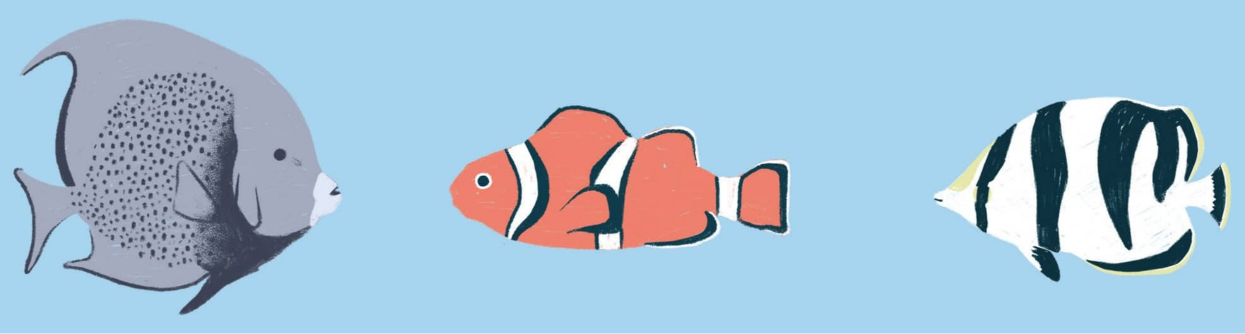
STEP 1. Create the armature of the fish. Tropical fish are all different shapes and sizes so study your fish carefully before you start your drawing.



STEP 2. Outline the fish and erase or paint over the shapes.

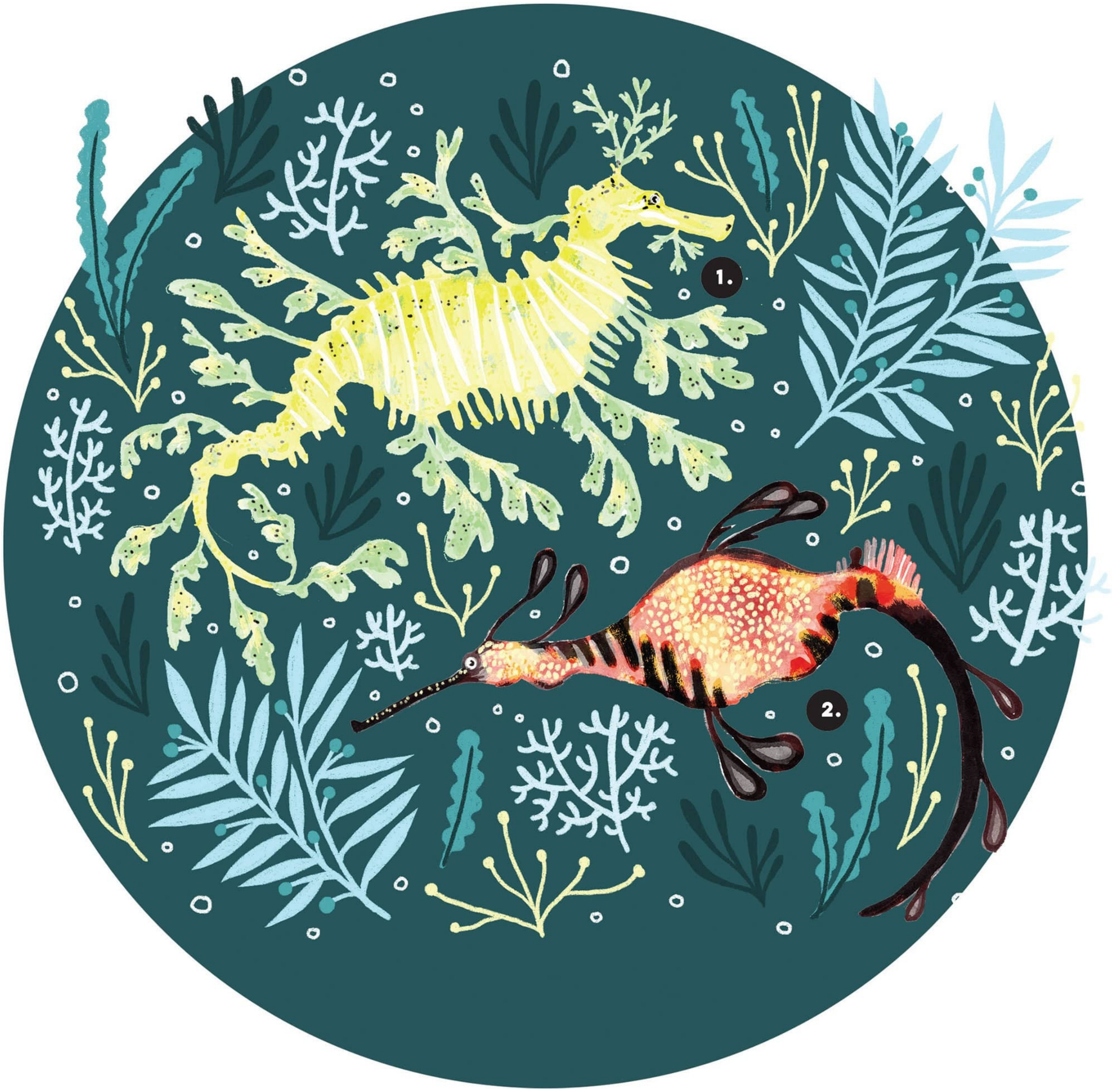


STEP 3. Fill the fish in with the base color. Try to keep the color smooth and flat with long simple brushstrokes.



STEP 4. Now add the pattern. Tropical fish patterns are very detailed and colorful, so we suggest that you look at some videos or photos of fish to get their stripes and colors just right.

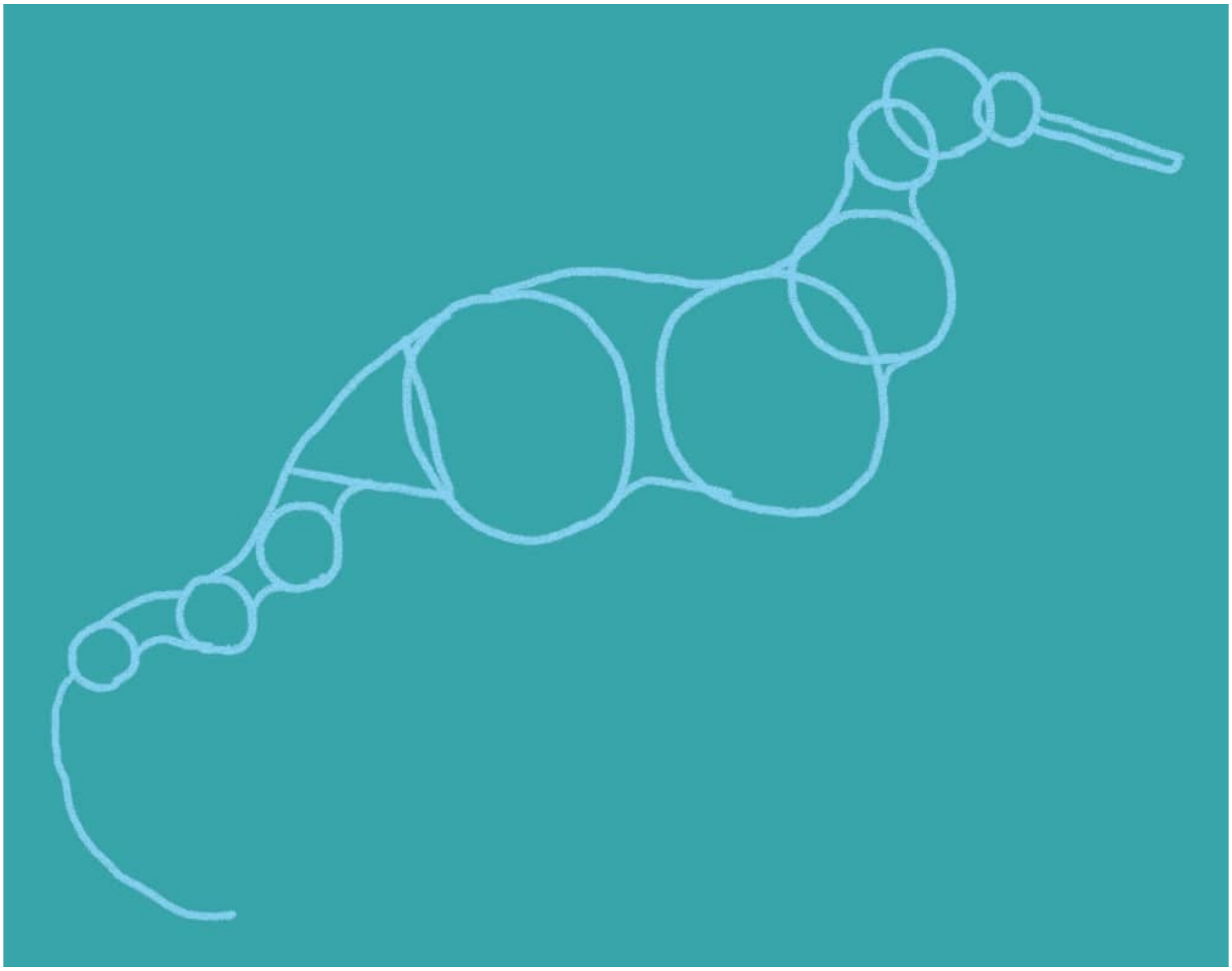
SEA DRAGON



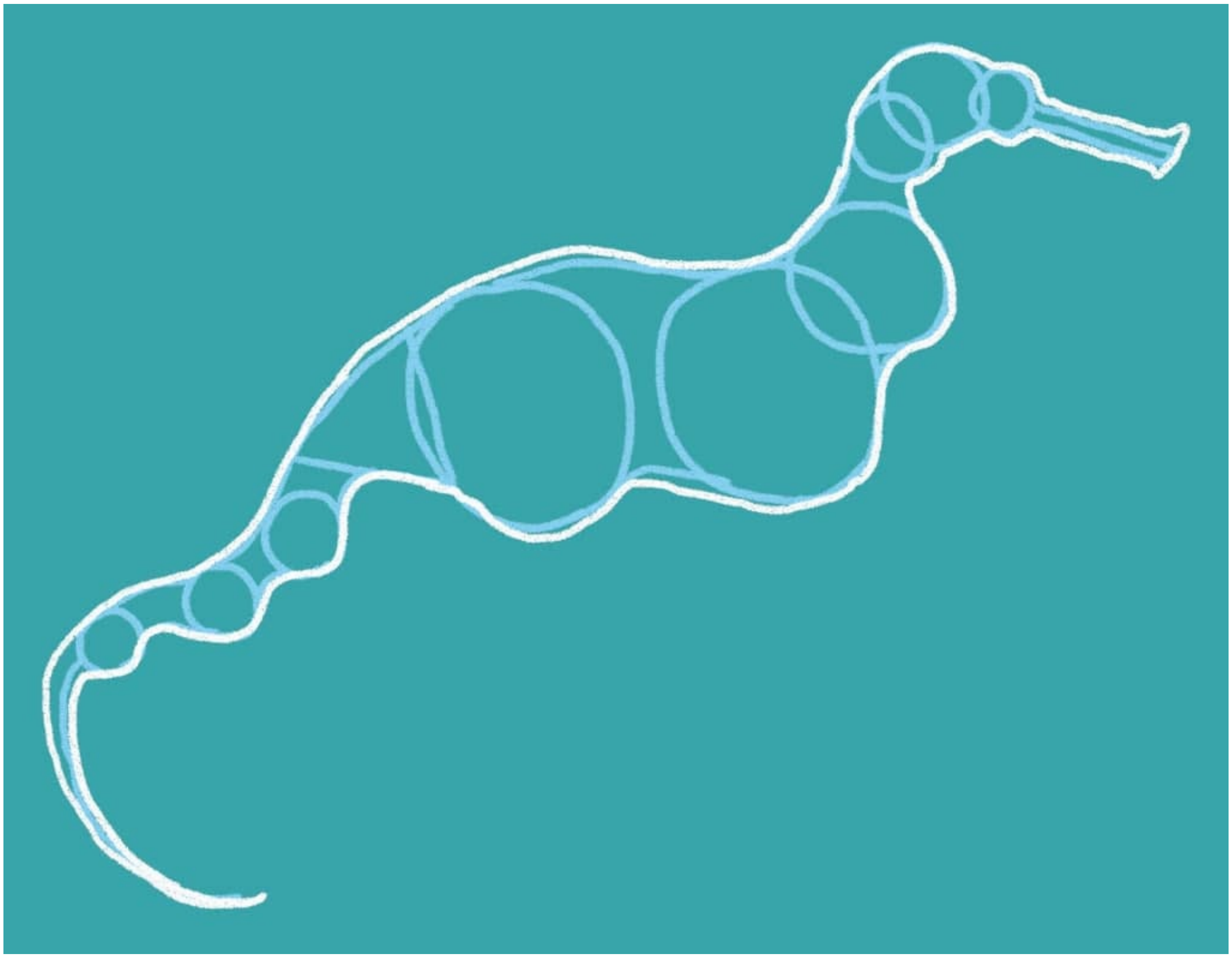
1. LEAFY SEA DRAGON (PHYCODURUS EQUES)
2. WEEDY SEA DRAGON (PHYLLOPTERYX TAENIOLATUS)

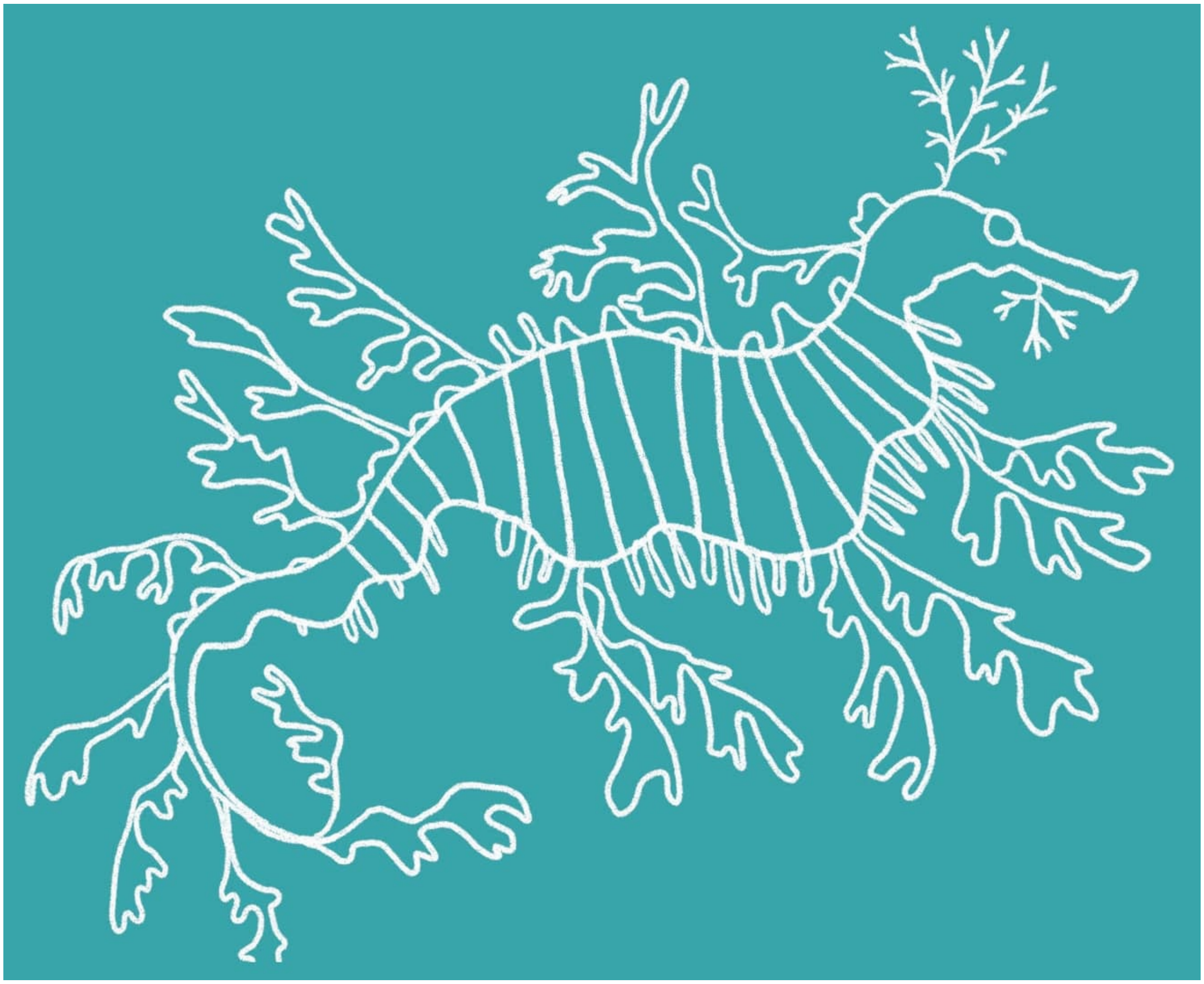
Sea dragons are adorned with some of the most beautiful camouflage of any creature. The leafy sea dragon's seaweedlike appendages cover its whole body and sway gently in the current, blending perfectly with its surroundings. Sea dragons are found in the waters of Australia, and they have the same basic shape as a seahorse, so start by mapping out a long, thin snout and tail, and a broad chest. It’s the leafy camouflage appendages that really allow you to be creative. No two leafy sea dragons could ever look the same, so go crazy!

When coloring in your sea dragon, try looking at the seaweed they live in—since it is what their camouflage is based on. Before starting, try mixing and overlaying yellows and greens to create interesting textures so you can plan how to paint your final image.

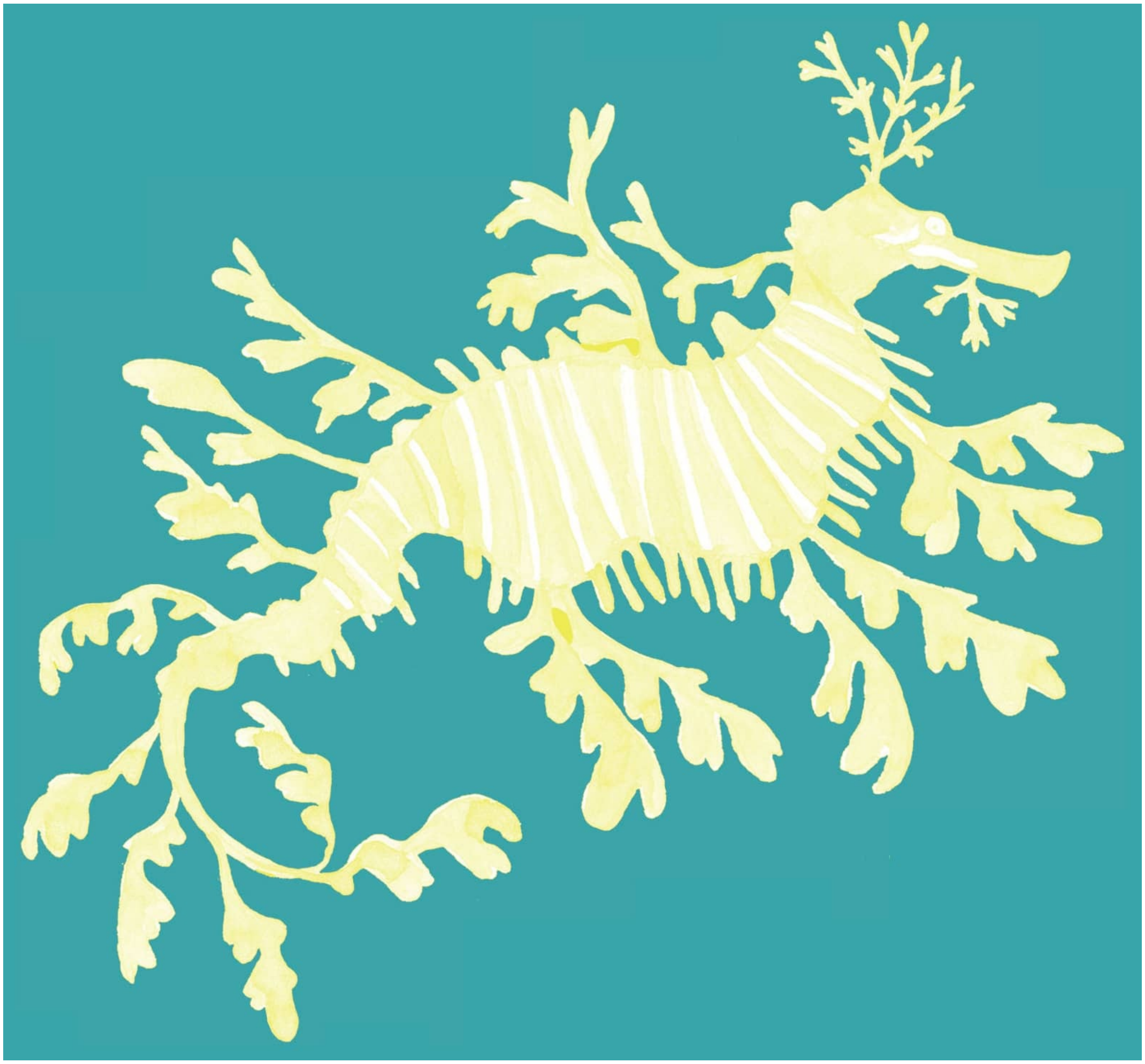


STEPS 1 AND 2. Create the armature of the sea dragon with a lots of big and small circles. Make sure to add in the hooked tail and long nose. Outline it and erase or paint over the shapes.

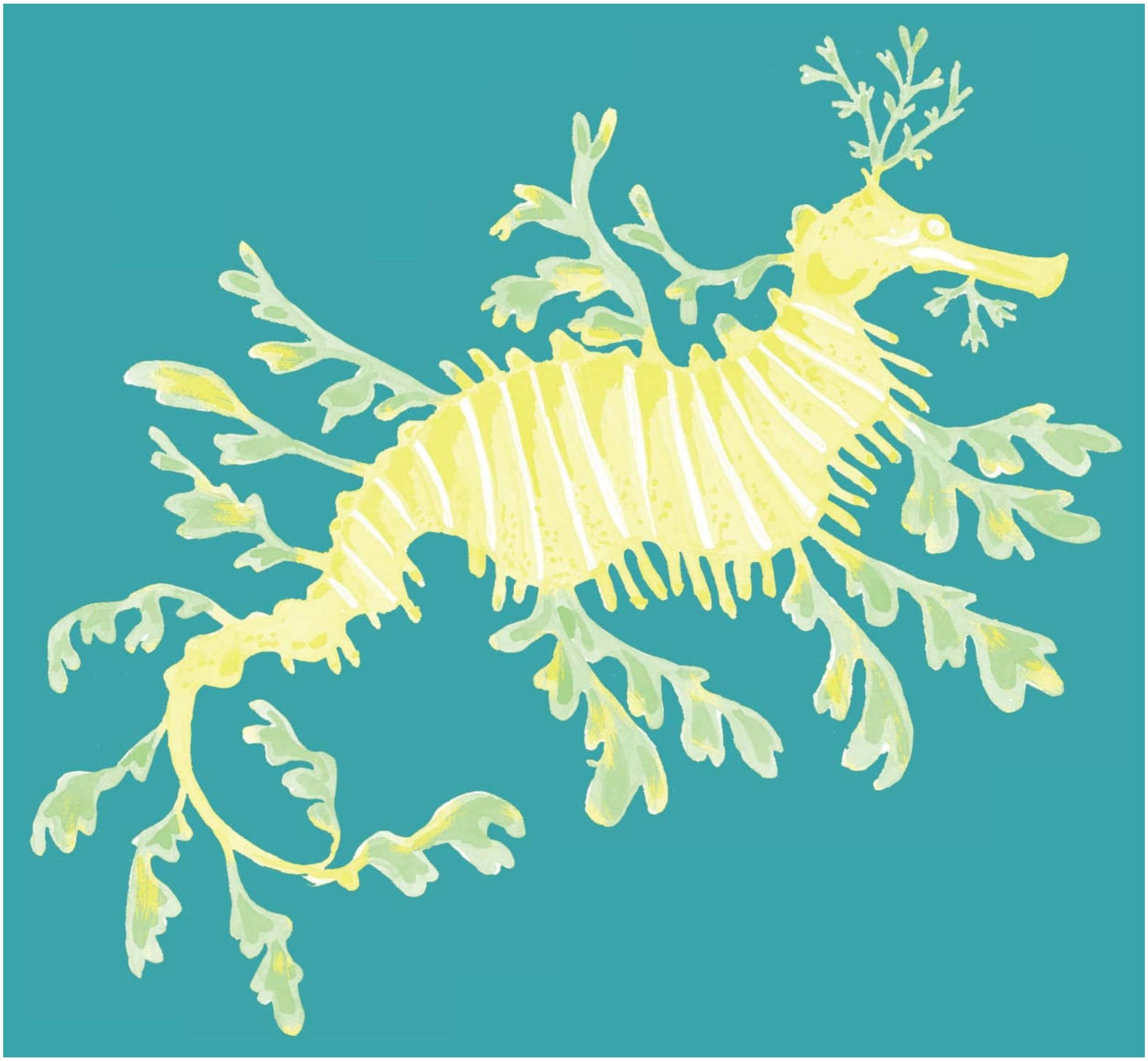




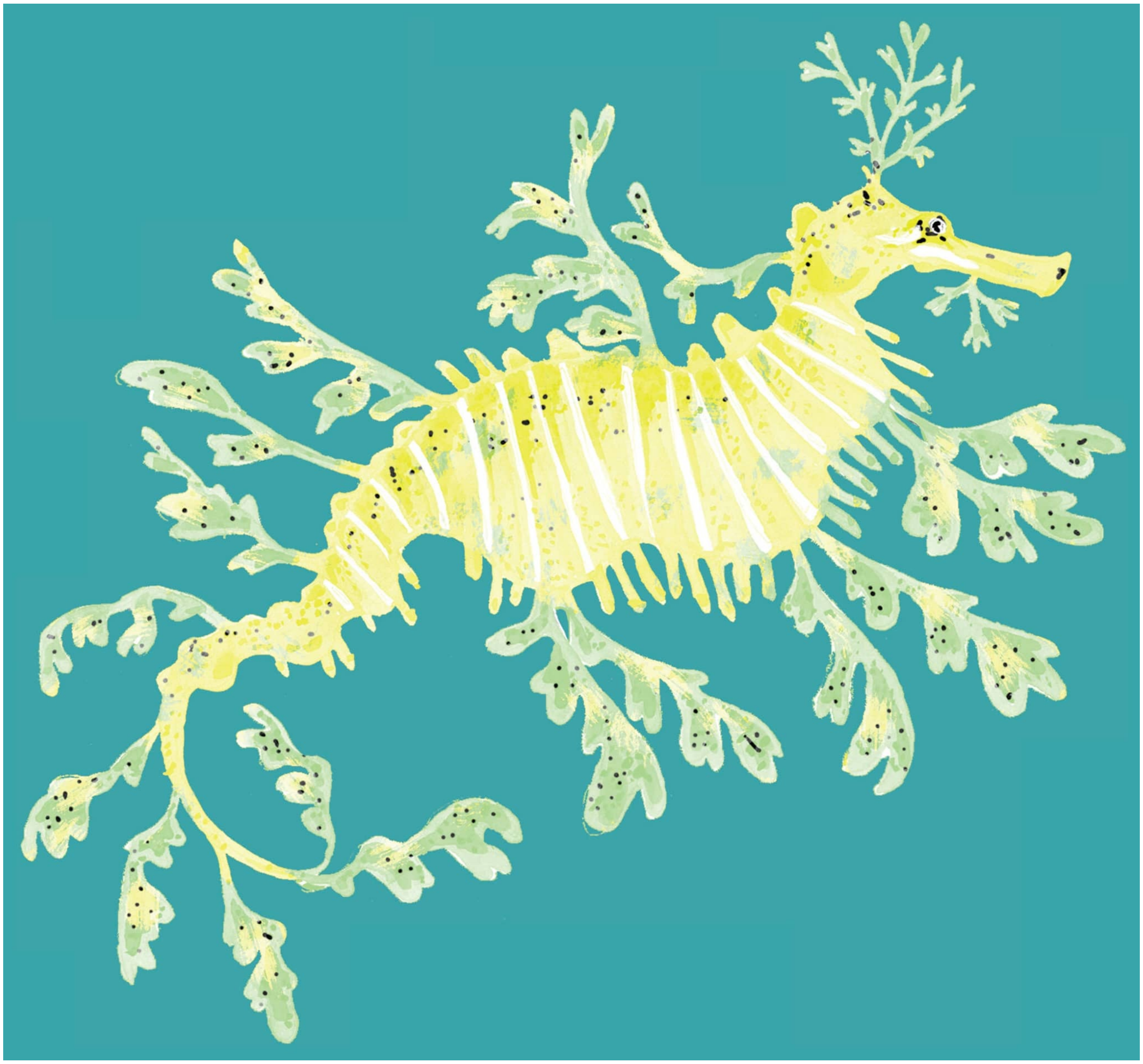
STEP 3. Now, for the fun part—the leafy appendages! While this may look hard, it's actually easy, because the shapes are so unique you can't really get them wrong. These leafy fins move like real seaweed in the water, so looking at seaweed will really help you get them right. Also, don't forget the crown, beard, and stripes!



STEP 4. Fill in the sea dragon with the base color—we used an off-yellow. Add stripes across its body, as well as white accents on its face and snout.



STEP 5. The leafy appendages, like real seaweed, have different colors and textures. We added a green color over our base layer to add more depth and realism.

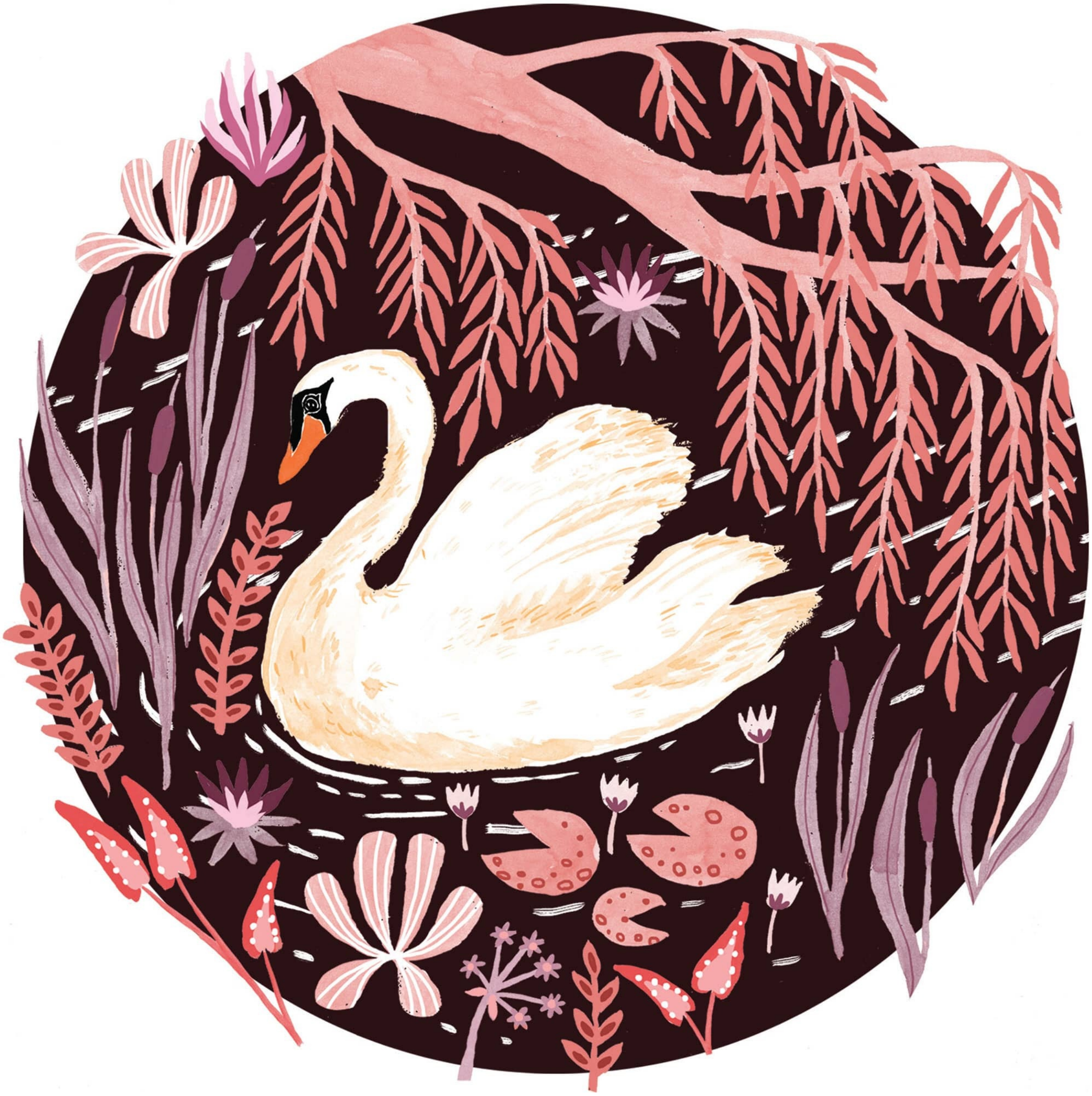


STEP 6. For the sea dragon's pattern, use a tiny brush or a fine-point pen to add black dots along the face, back, and leafy appendages. Then just add the eye and a tiny mouth.

Birds

Birds come in a variety of shapes and sizes, from the ostrich to the hummingbird. They’re decorative and a pleasure to illustrate. If you love color, then birds are an excellent choice of drawing subject for you, whether it’s a pink flamingo, a tropical parrot, or a bluebird. That said, while feathers and plumage are beautiful, they can take some practice to draw. Try to keep your brush or pen strokes light when drawing feathers to achieve the right texture. This chapter includes a selection of our favorite birds—we particularly enjoy painting birds with long, slender necks that curve out from their bodies, such as swans!

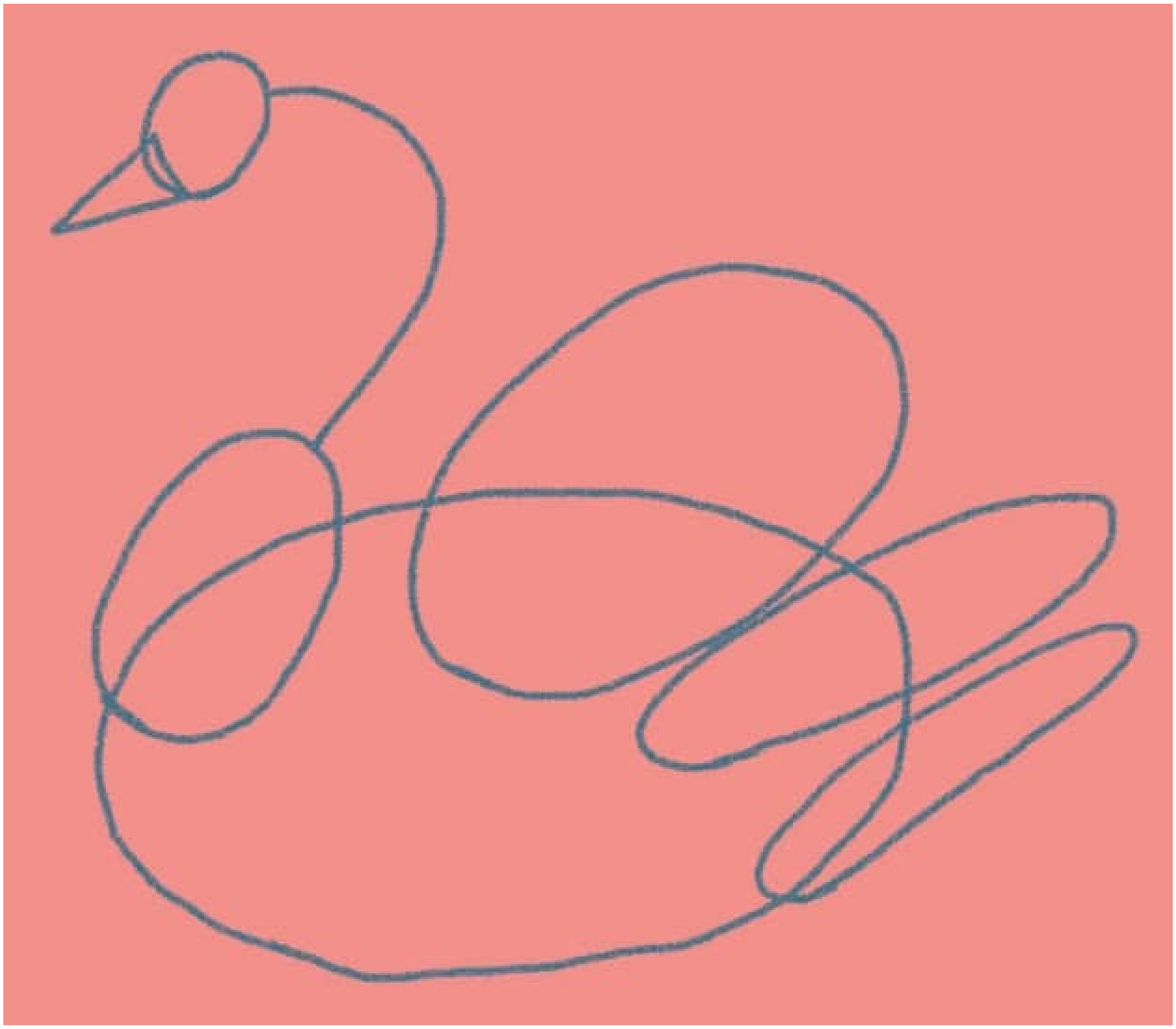
MUTE SWAN



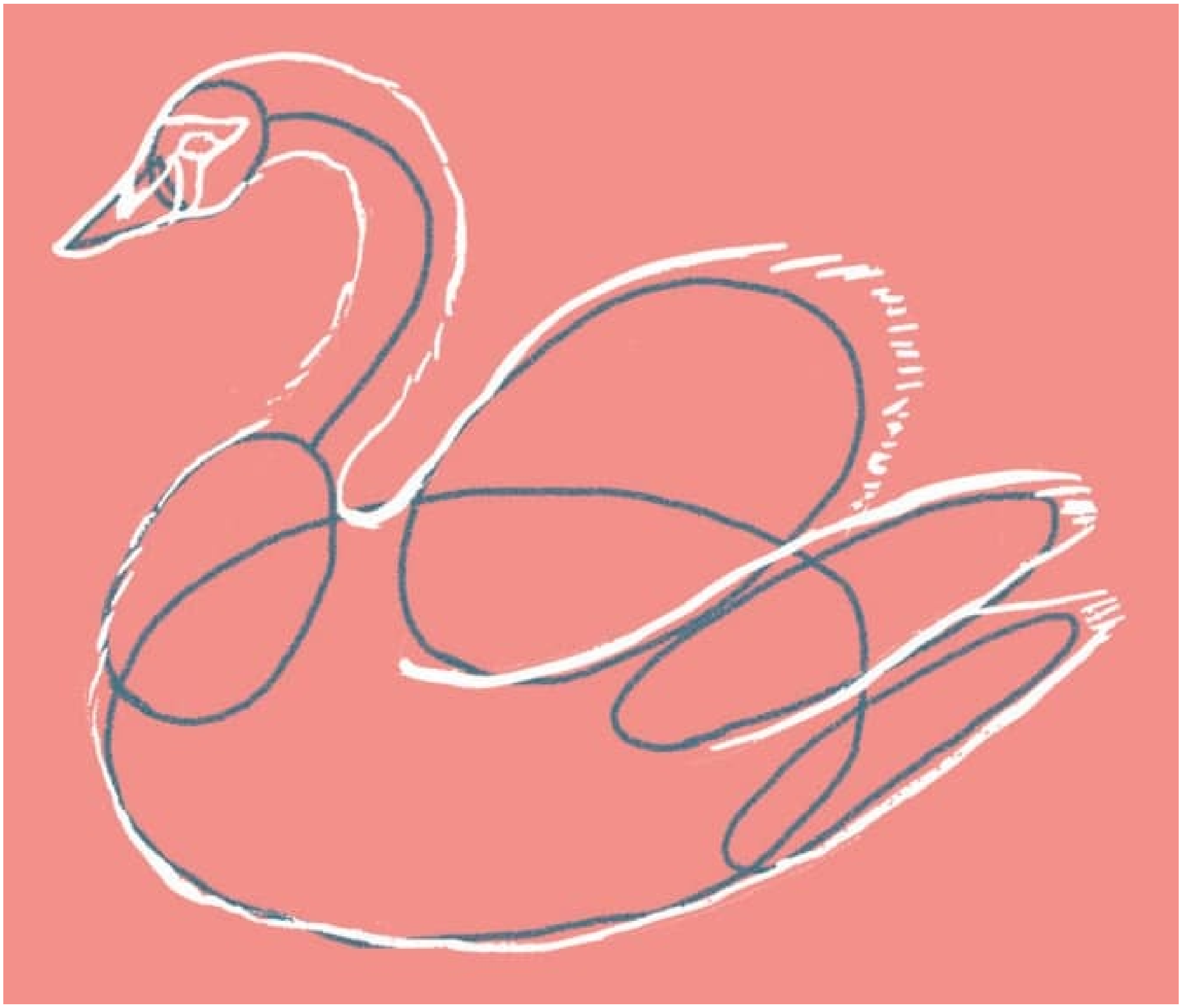
MUTE SWAN (CYGNUS OLOR)

The most important part of painting a swan is understanding the way its neck moves and attaches to its body. Notice how the neck arches back and over the body first, before curling forward and ending in the graceful point of its orange beak.

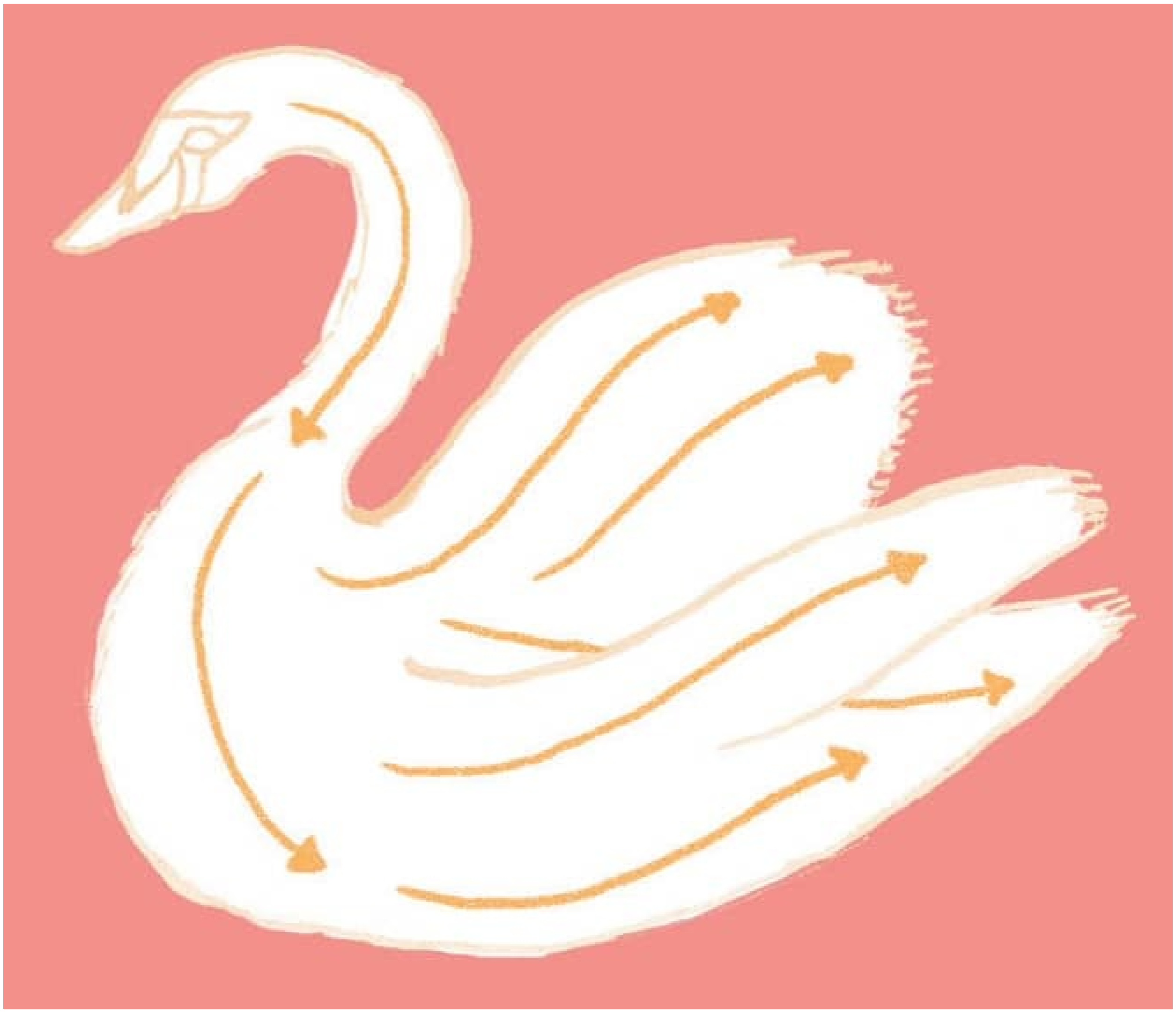
Growing up near the water, I often watched swans from my window, as they regally floated by. I've always felt that swans were lovely, although that probably stems from the first time my mum took me to see the Russian Ballet perform *Swan Lake*.

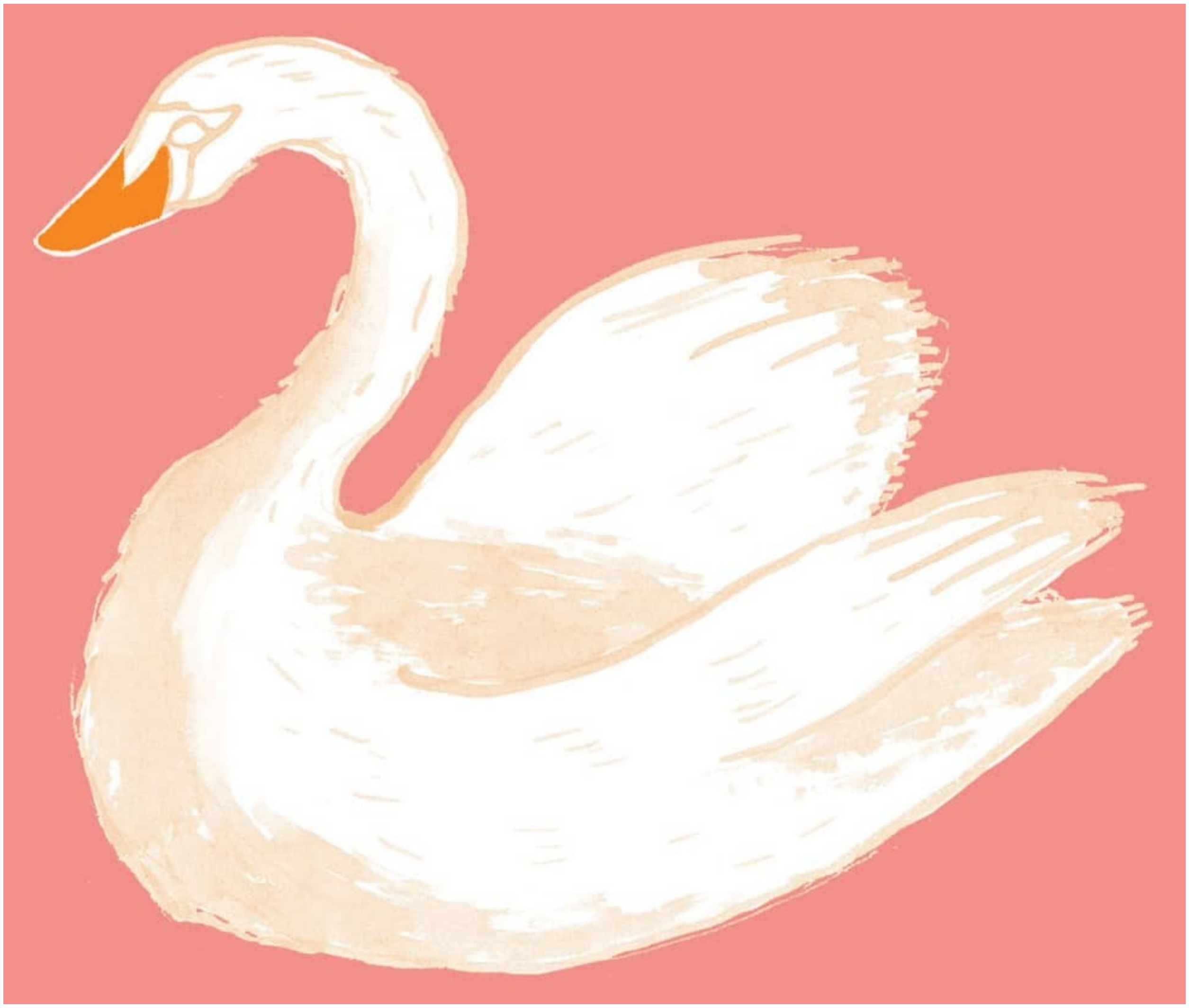


STEP 1. The armature of your swan should mostly consist of a body and wings. The neck should be long and S shaped, curving out from the body.

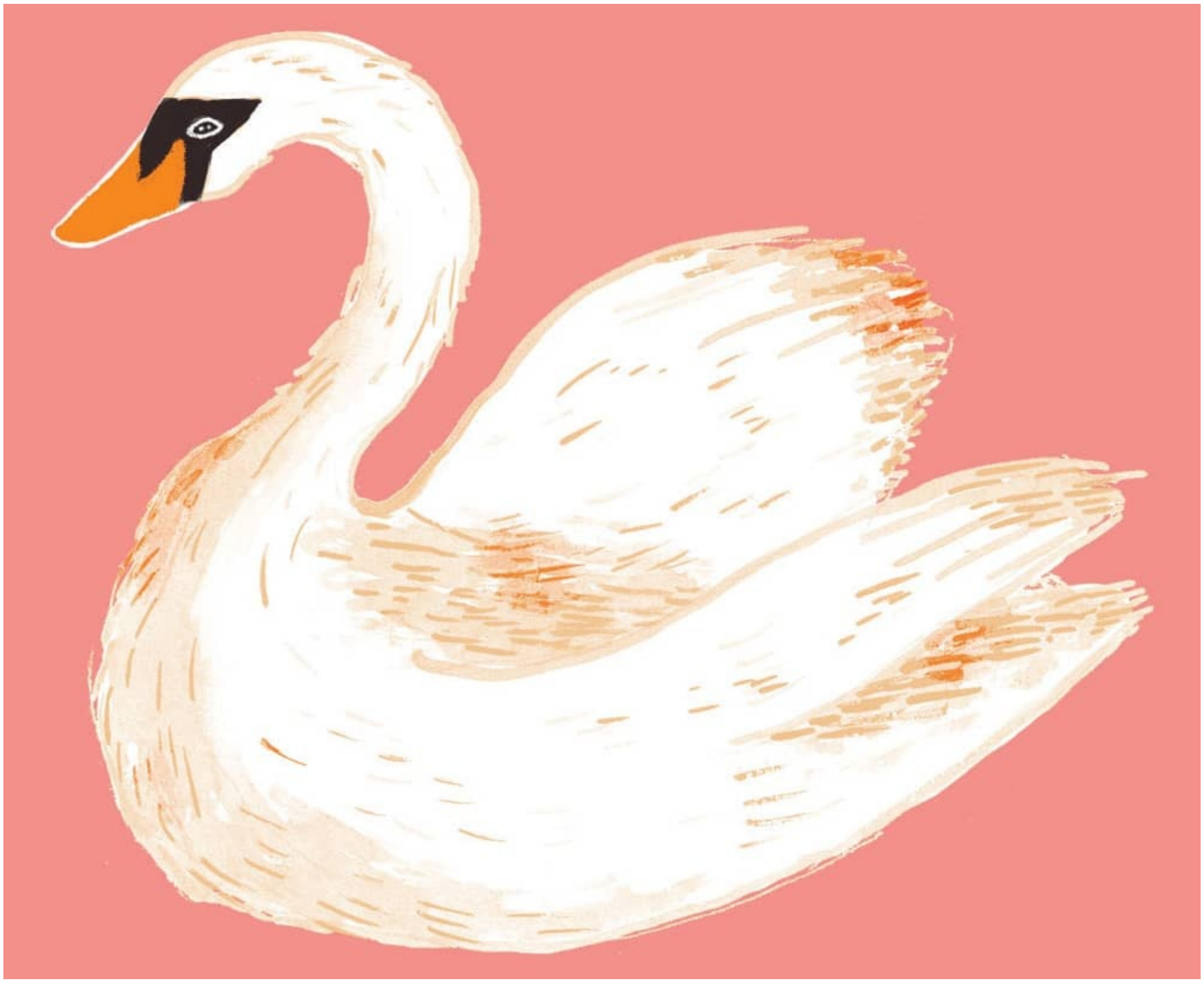


STEPS 2 AND 3. Using your base color, outline the swan, making the edges ruffled and feathery. Also draw in and outline the facial features. Erase or paint over the shapes. Use the directional arrows to guide your brushstrokes.



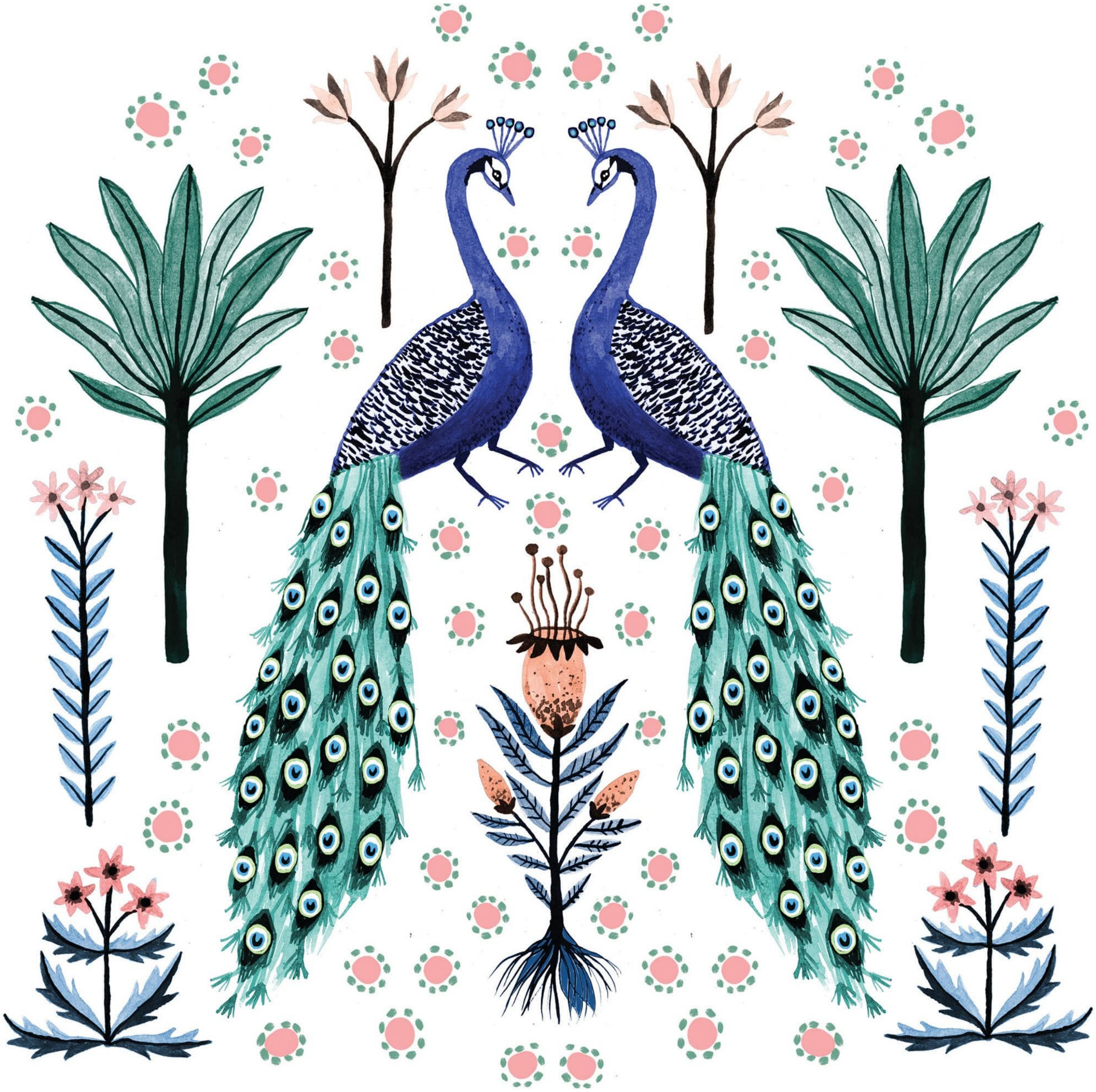


STEP 4. Fill in the swan with the base color; we used a nice off-white. Shade the edges in a darker cream color. Then fill in the bill, which should pop in a bright orange.



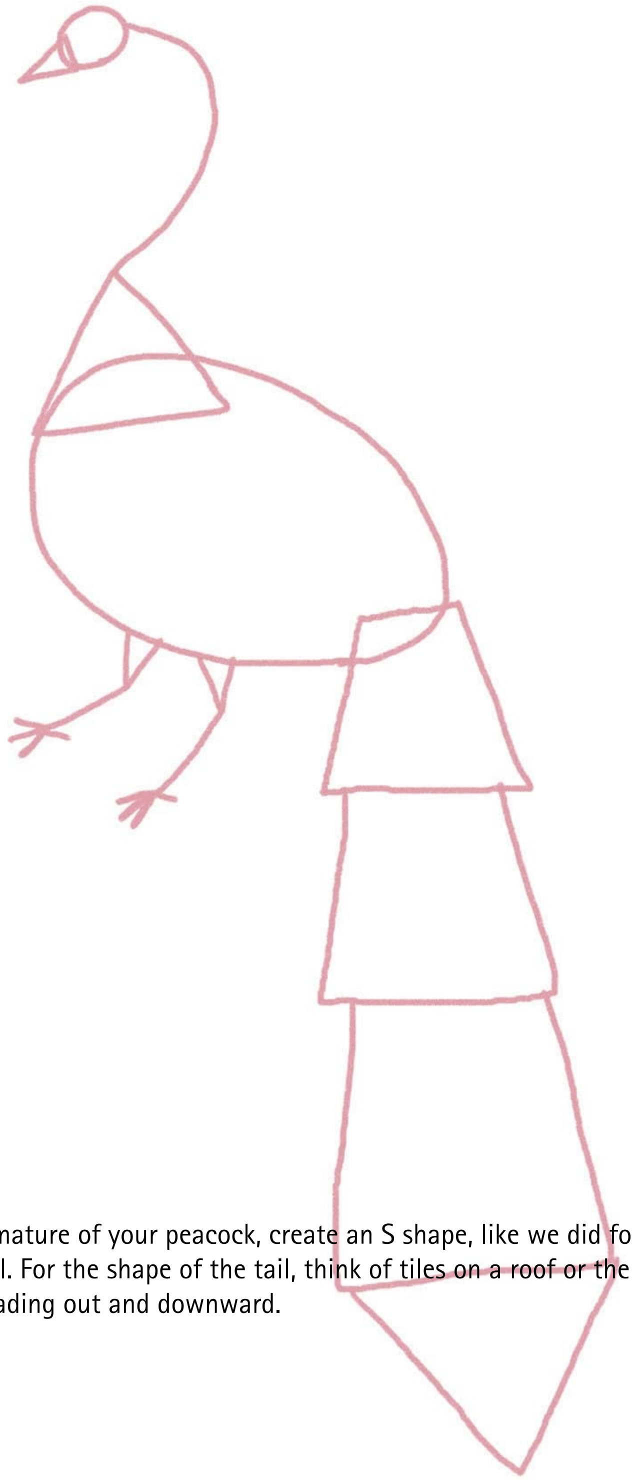
STEP 5. Add black around the swan's bill and eye, and then make tiny lines along its body in a darker shade for feathers. These small details will make your swan more realistic.

PEACOCK

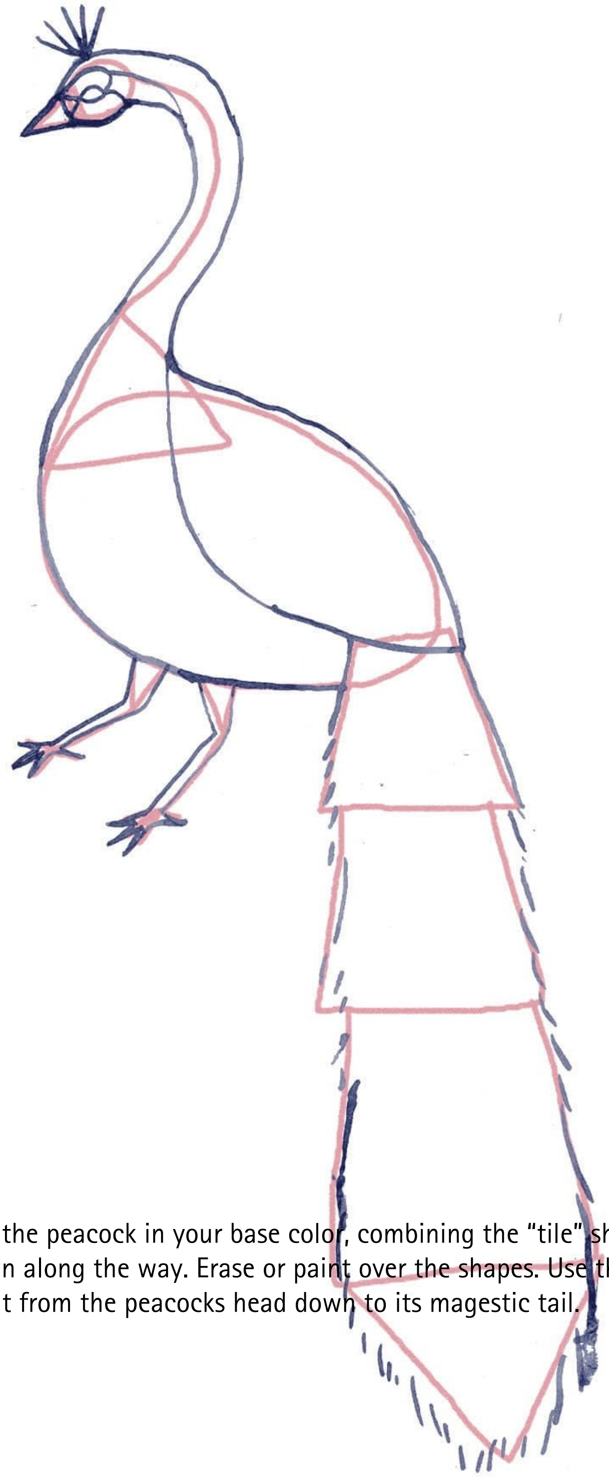


PEACOCK (PAVO CRISTATUS)

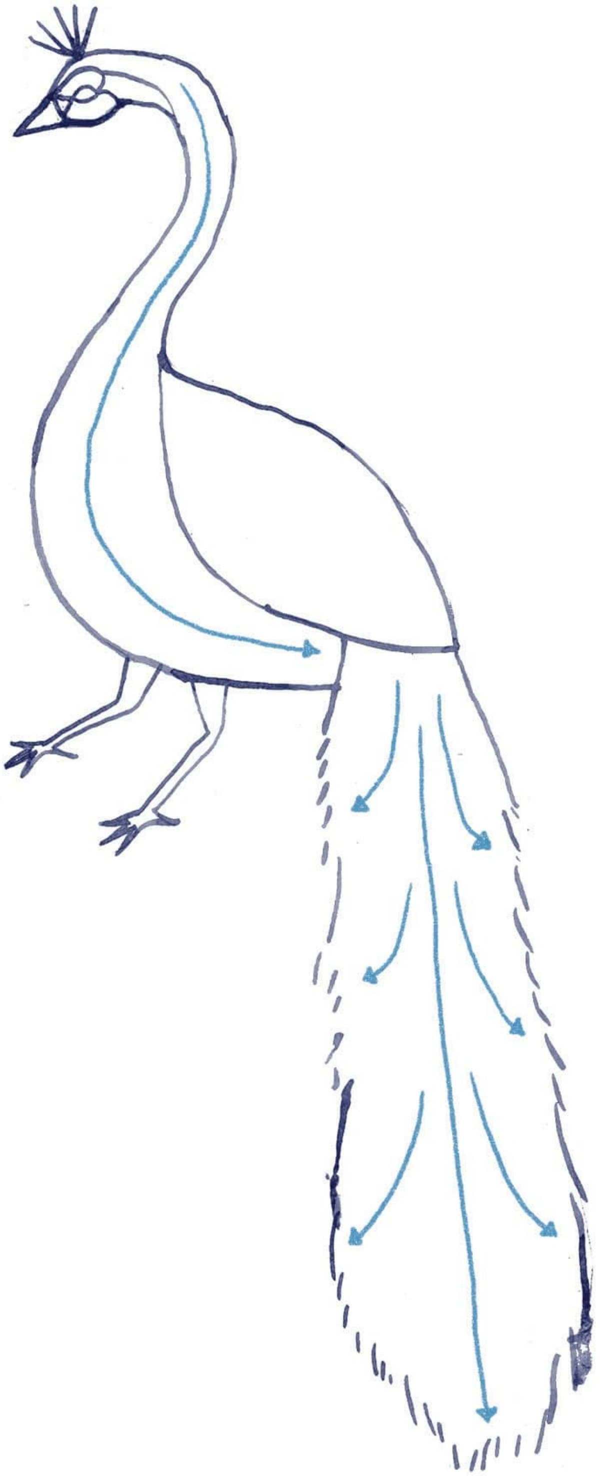
While most people use the word "peacock" to describe both males and females, female peacocks are called "peahens," and two or more together are named a "peafowl." Their resplendent tails comprise around 60 percent of their entire body length, but only the males have the blue-green color that we know so well, which they use to attract mates. A peacock’s many overlapping feathers can be difficult to draw, so don’t be afraid to simplify it a bit, as we have here. People will still know it’s a peacock from the distinctive feather pattern and head shape.

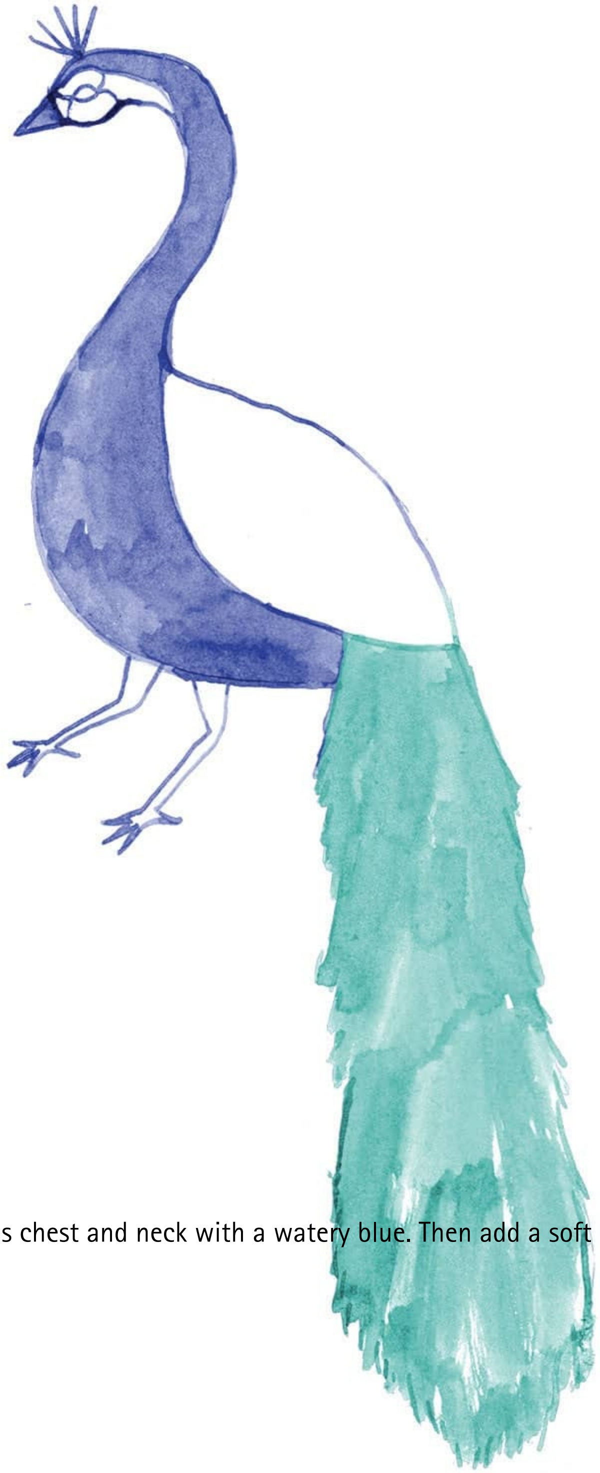


STEP 1. For the simple armature of your peacock, create an S shape, like we did for the swan (see here), only this time add feet and a tail. For the shape of the tail, think of tiles on a roof or the layered branches of a Christmas tree, slowly spreading out and downward.

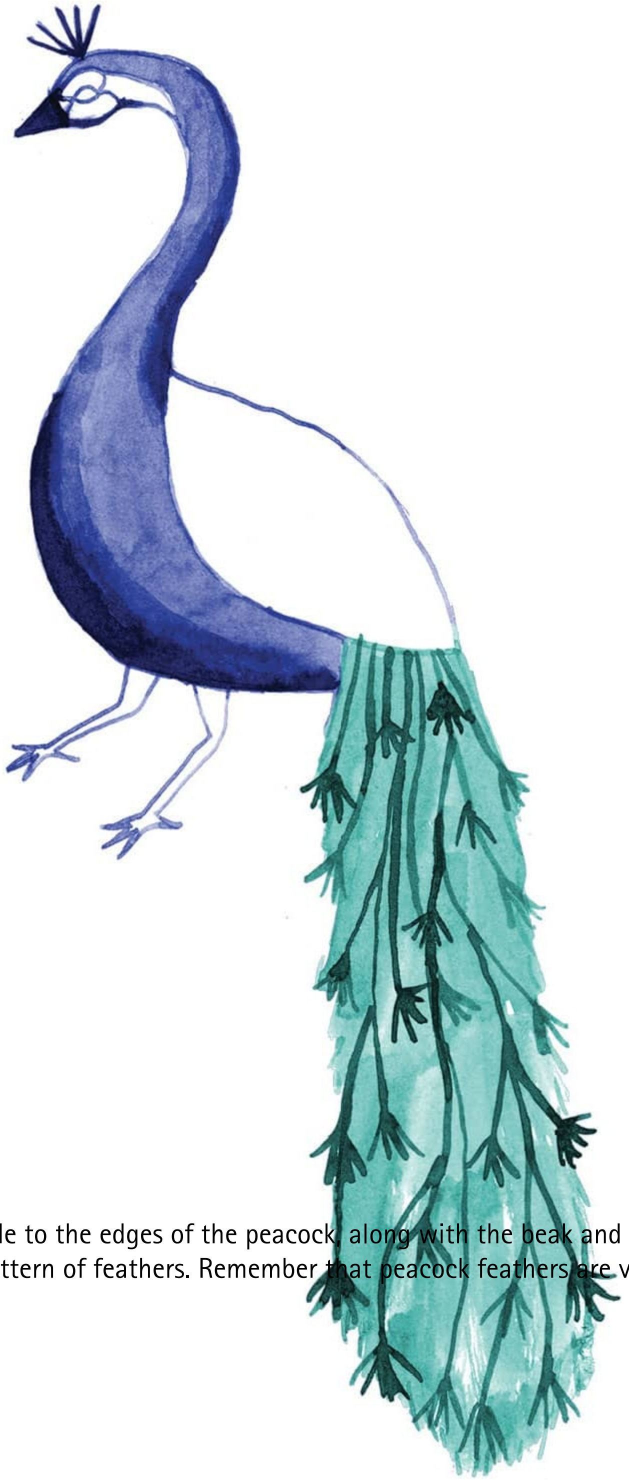


STEPS 2 AND 3. Outline the peacock in your base color, combining the “tile” shapes that comprise the tail. Add the wing, eye, and crown along the way. Erase or paint over the shapes. Use the directional arrows to guide your brushstrokes right from the peacocks head down to its magestic tail.

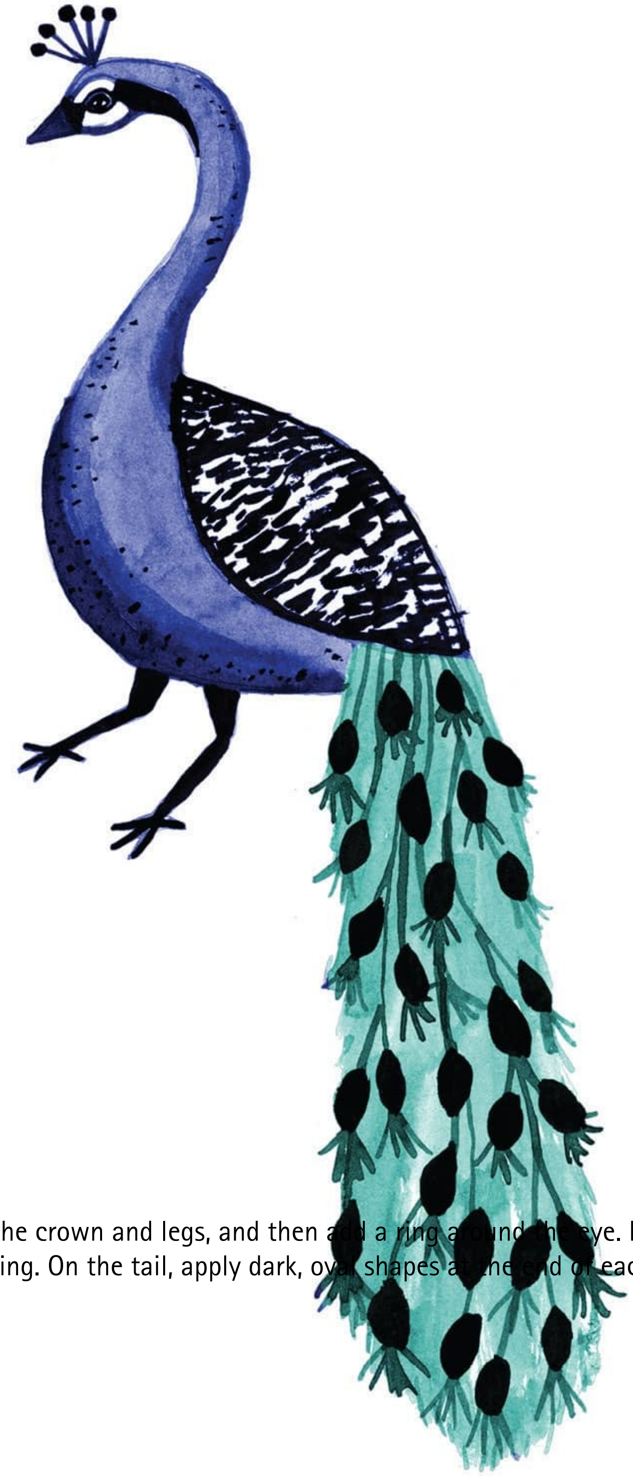




STEP 4. Fill in the peacock's chest and neck with a watery blue. Then add a soft green hue to the tail feathers.



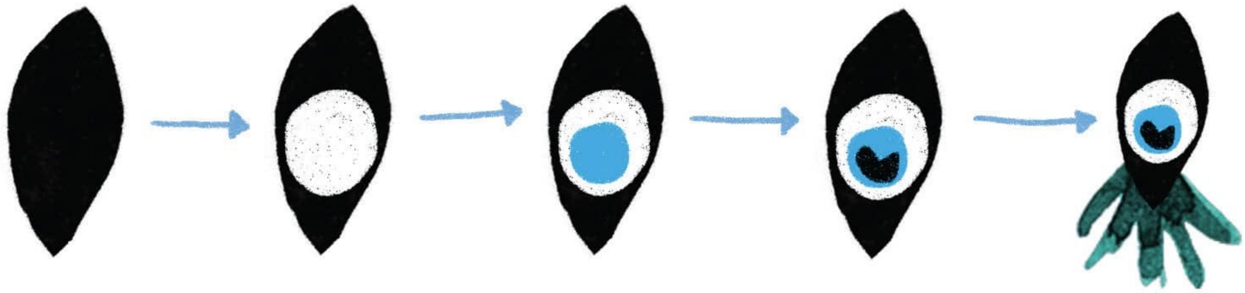
STEP 5. Add a darker shade to the edges of the peacock, along with the beak and crown. For the tail, use a darker shade to start the pattern of feathers. Remember that peacock feathers are very long.

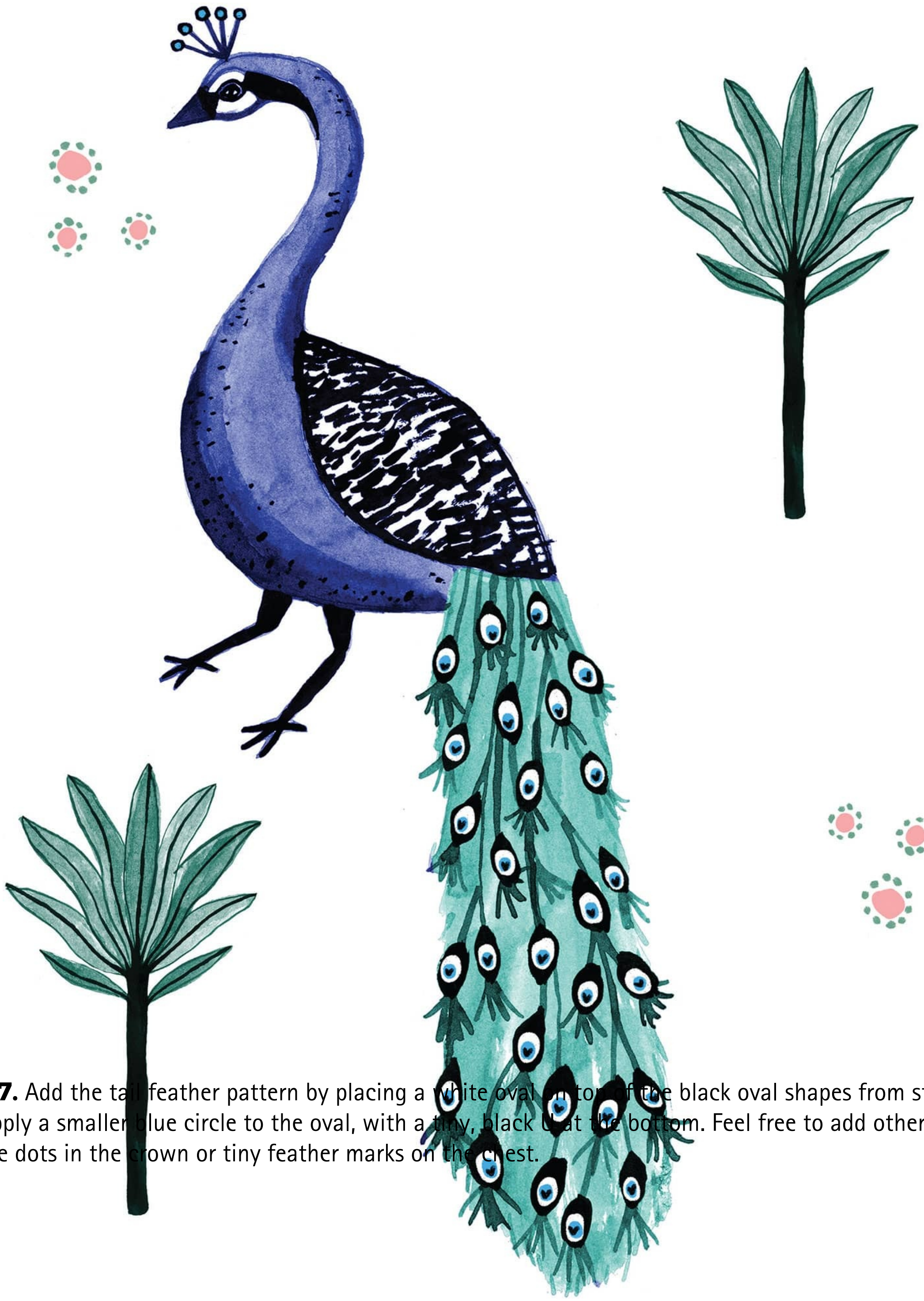


STEP 6. Use black to fill the crown and legs, and then add a ring around the eye. Dab your brush to create a mottled pattern over the wing. On the tail, apply dark, oval shapes at the end of each long feather.

PEACOCK’S TAIL PATTERN

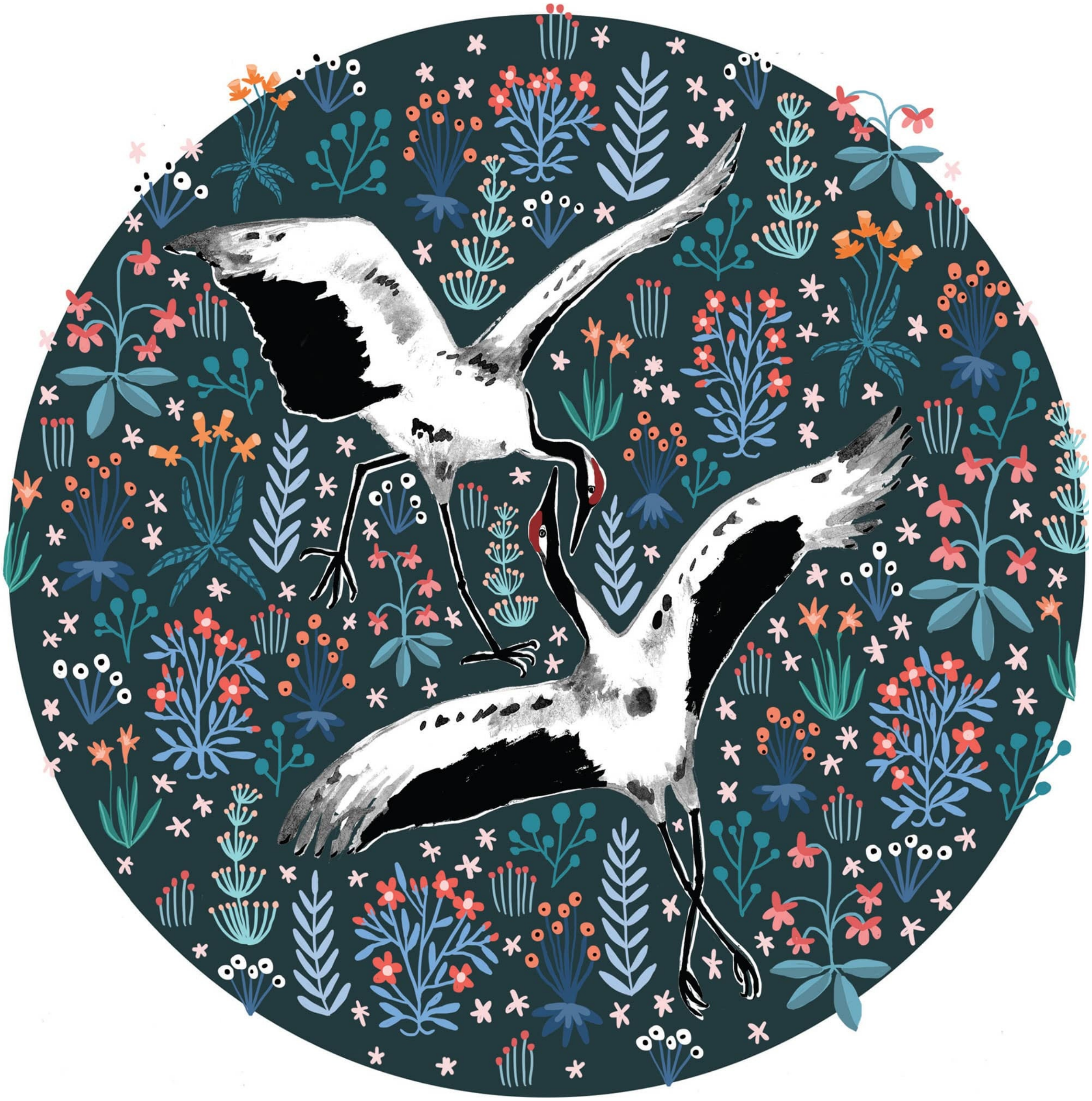
Drawing peacocks can be tricky, because it is hard to capture their unique, iridescent blue-green sheen on their feathers. To do so, try layering colors on top of one another, and make shadowed areas a deeper blue. Do not be intimidated—above is my simplified method to create accented feathers that can be added throughout the peacock’s tail.





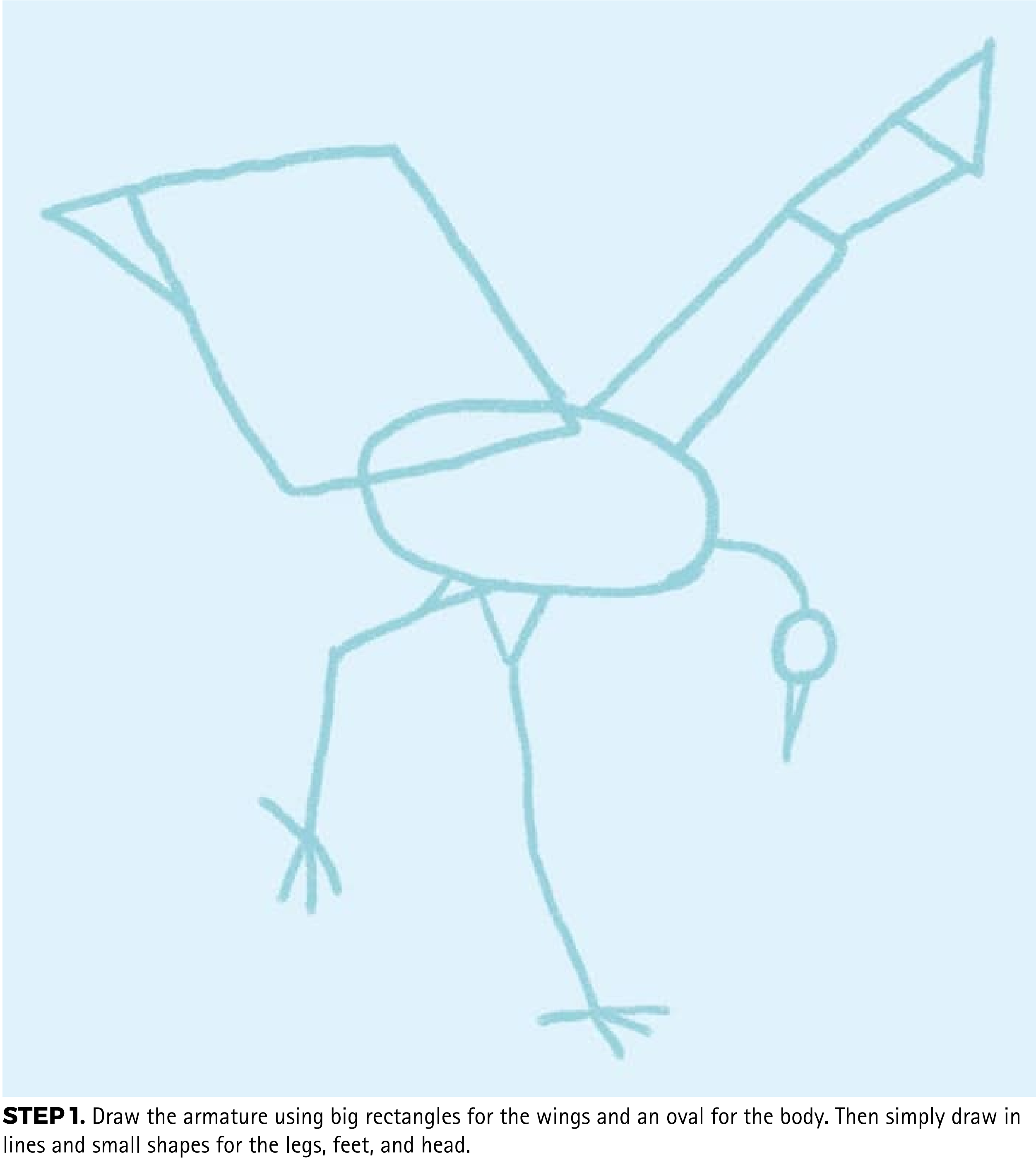
STEP 7. Add the tail feather pattern by placing a white oval on top of the black oval shapes from step 6. Then apply a smaller blue circle to the oval, with a tiny, black U at the bottom. Feel free to add other accents, like blue dots in the crown or tiny feather marks on the chest.

CRANE

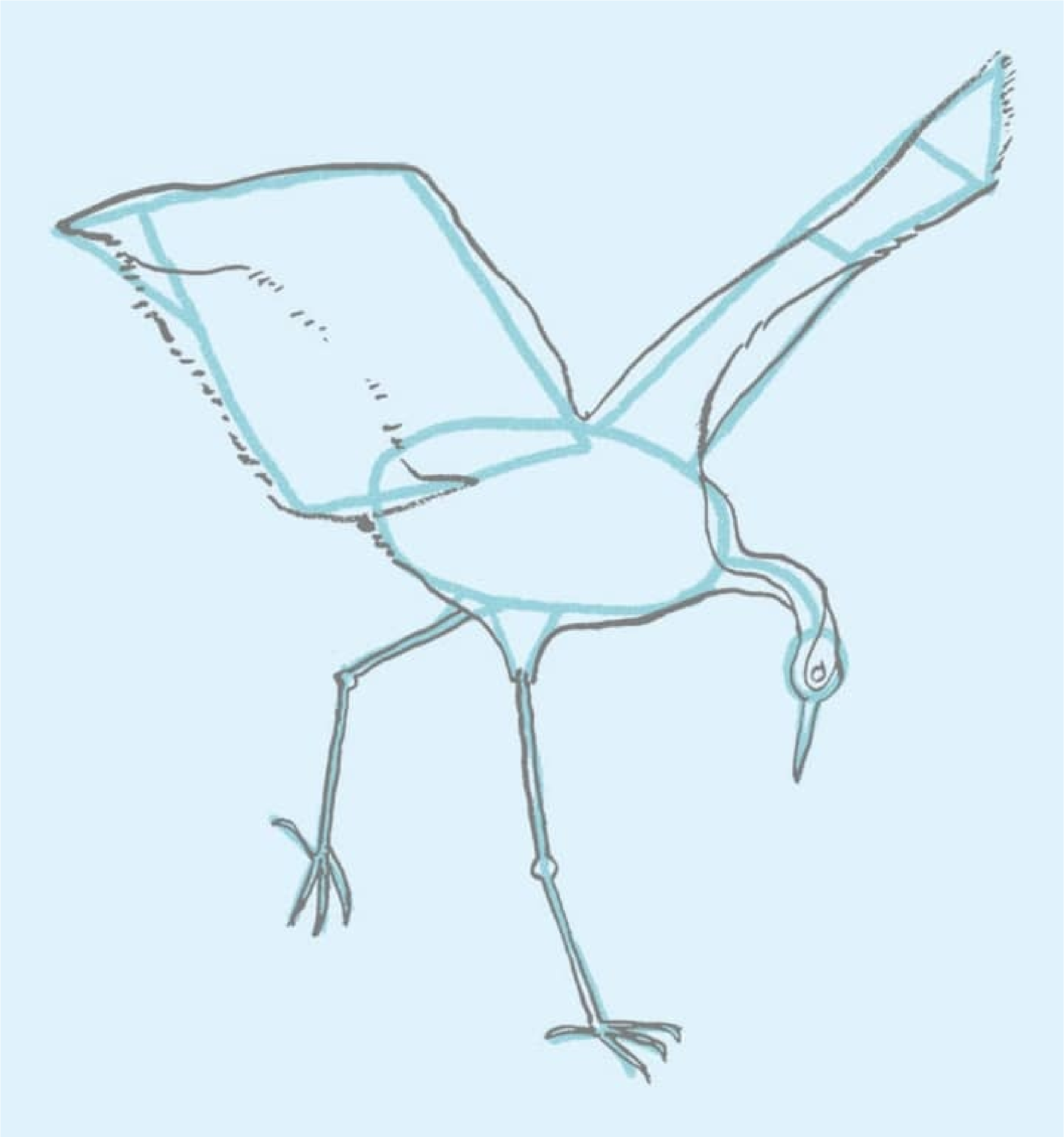


RED-CROWNED CRANE (GRUS JAPONENSIS)

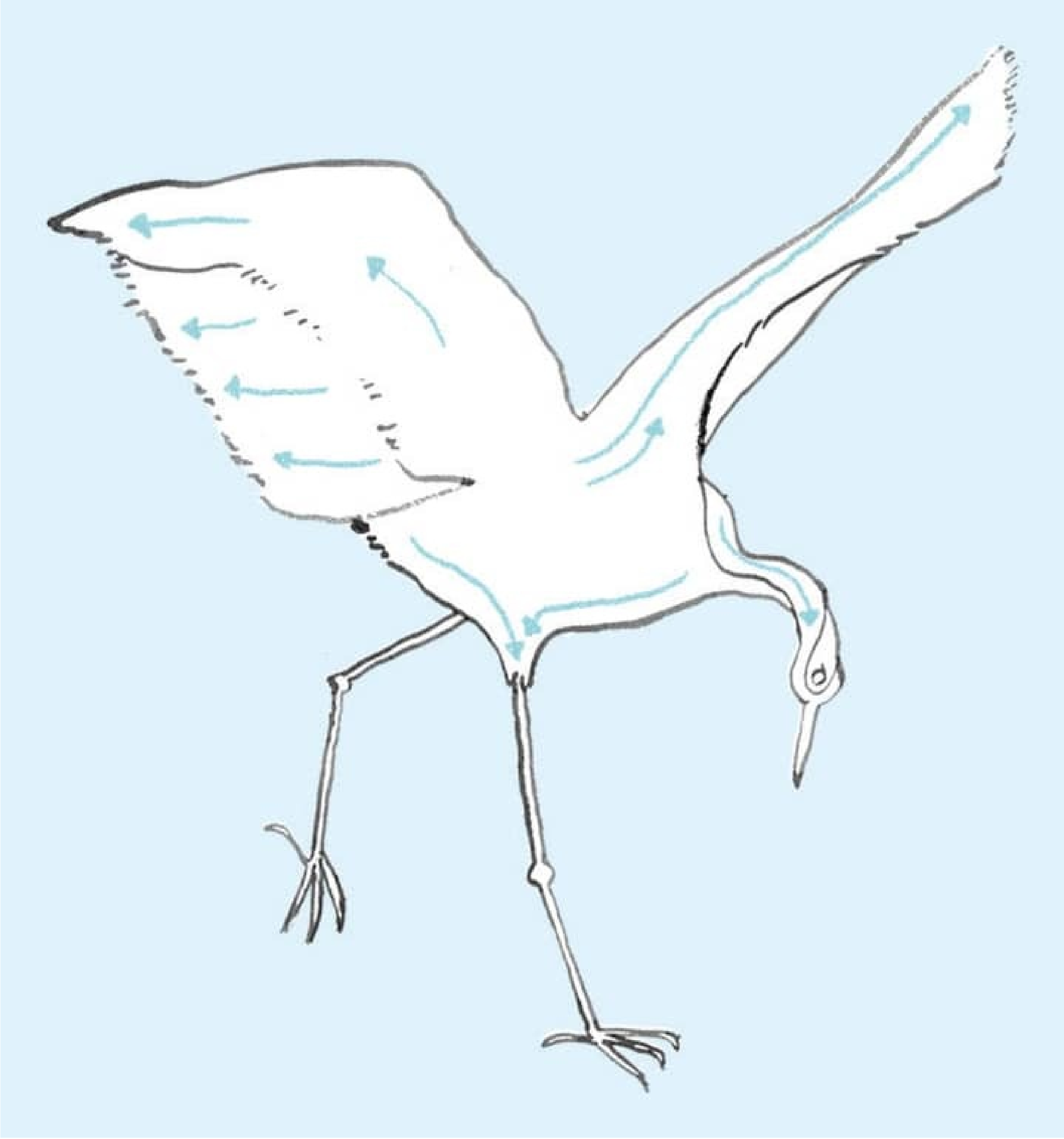
The red-crowned crane, or Japanese crane, is native to Asia, where they live on grassy wetlands. They are omnivorous and can grow to be around 5 feet tall. They form flocks in winter, and they live in monogamous pairs the rest of the year. Cranes are famous for their courtship dances—they leap, spin, bow, and toss grass to dance. To visually represent their wild dance, take your time when positioning the crane and note how its posture affects the view of it (for example, see how in our drawing above, one wing looks thinner than the other due to perspective). Once you have decided on a position, remember that a crane’s wingspan is massive, and its legs are very long and spindly.

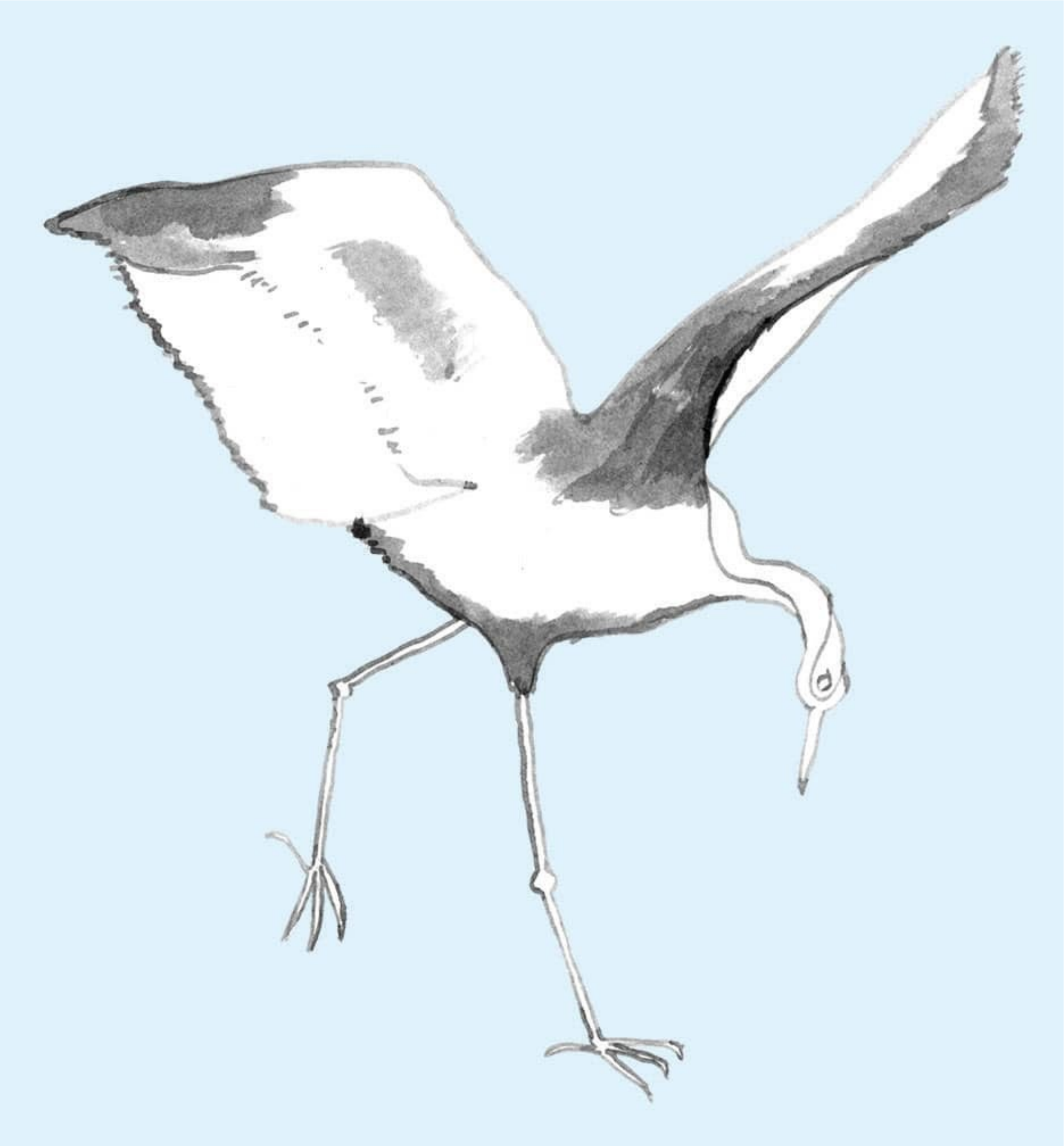


STEP 1. Draw the armature using big rectangles for the wings and an oval for the body. Then simply draw in lines and small shapes for the legs, feet, and head.

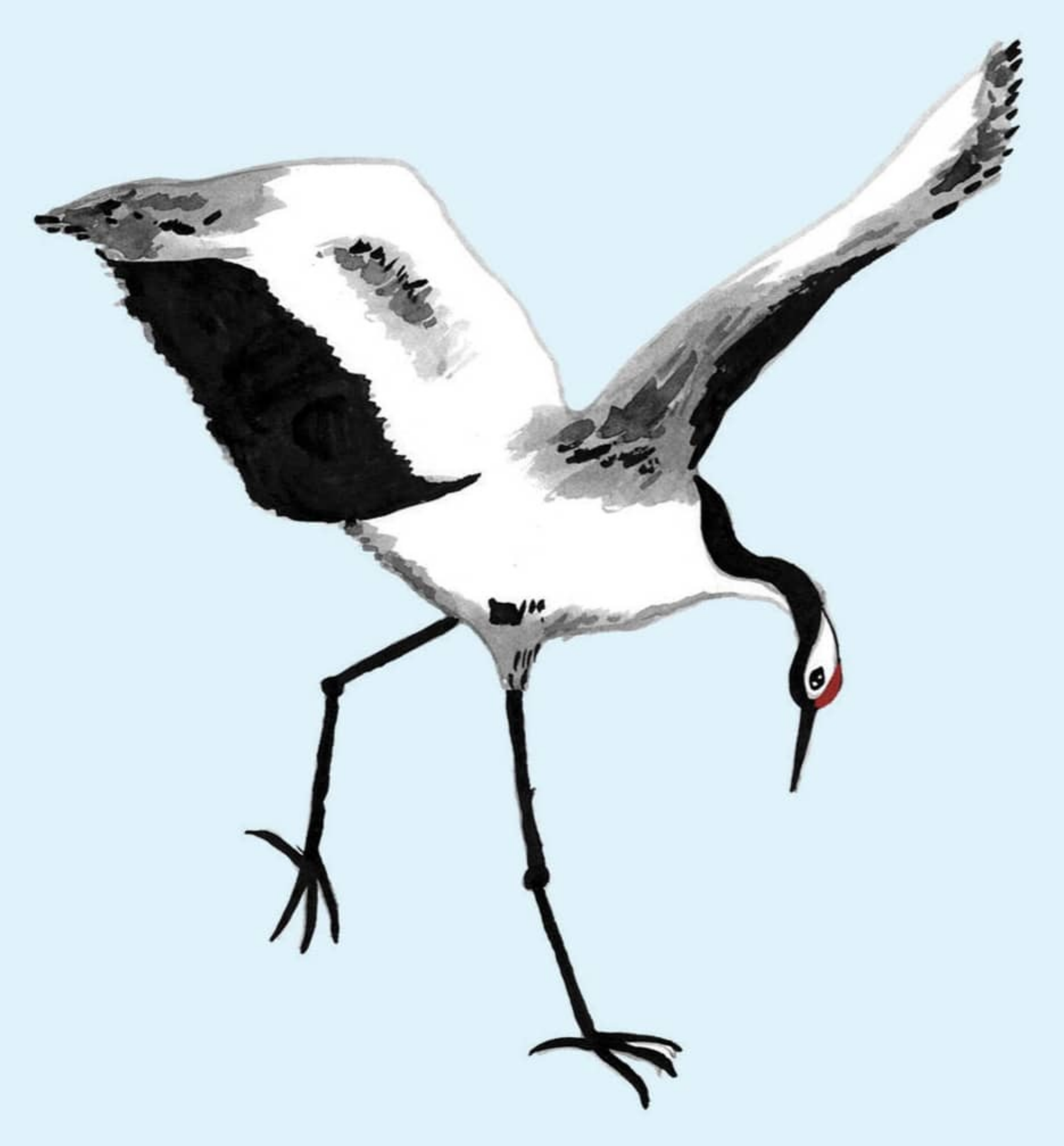


STEPS 2 AND 3. Outline the crane with the base color; erase or paint over the shapes. Use the directional arrows to guide your brushstrokes when you fill in the base color. Make sure you keep your legs extra thin and dainty.



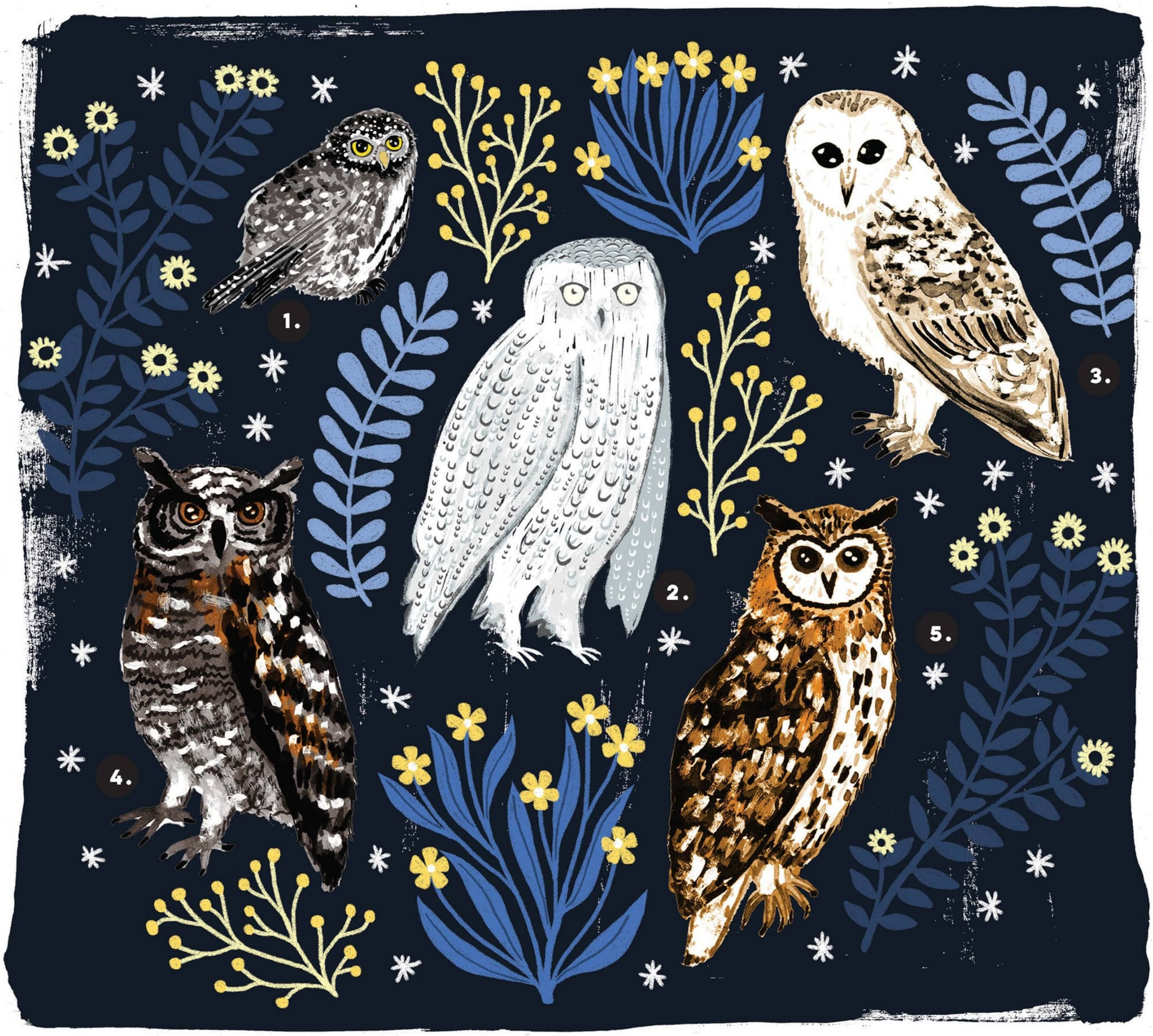


STEP 4. Use a light gray to shade the edges of the crane, the tops of the wing, and to make little feather lines along the body.



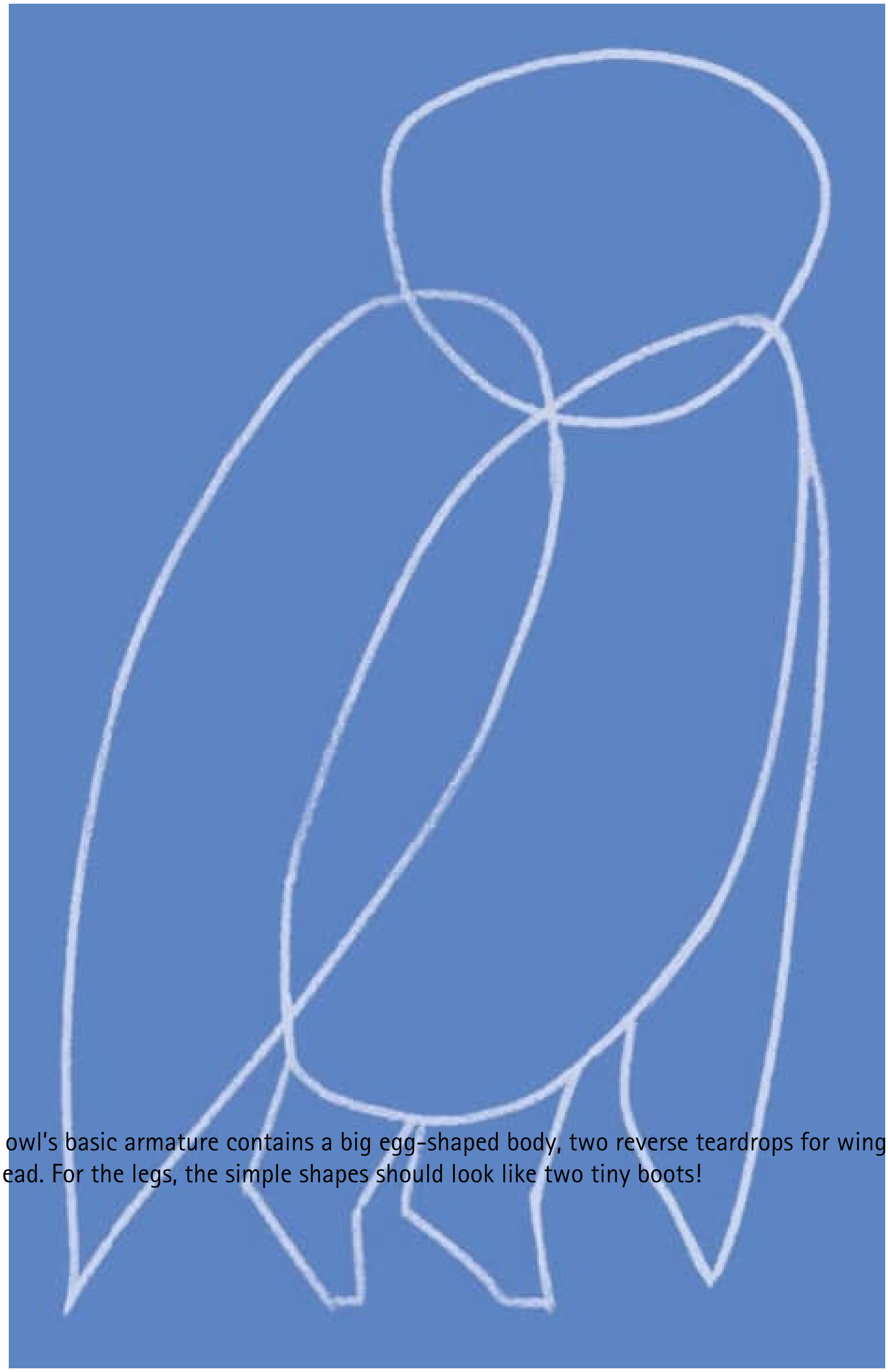
STEP 5. Add black feathers to their wings, neck, and head, paying close attention to the pattern they create. Finally, highlight the crane's head with a swoop of red color on the top—this is why they're called the red-crowned crane after all.

OWLS

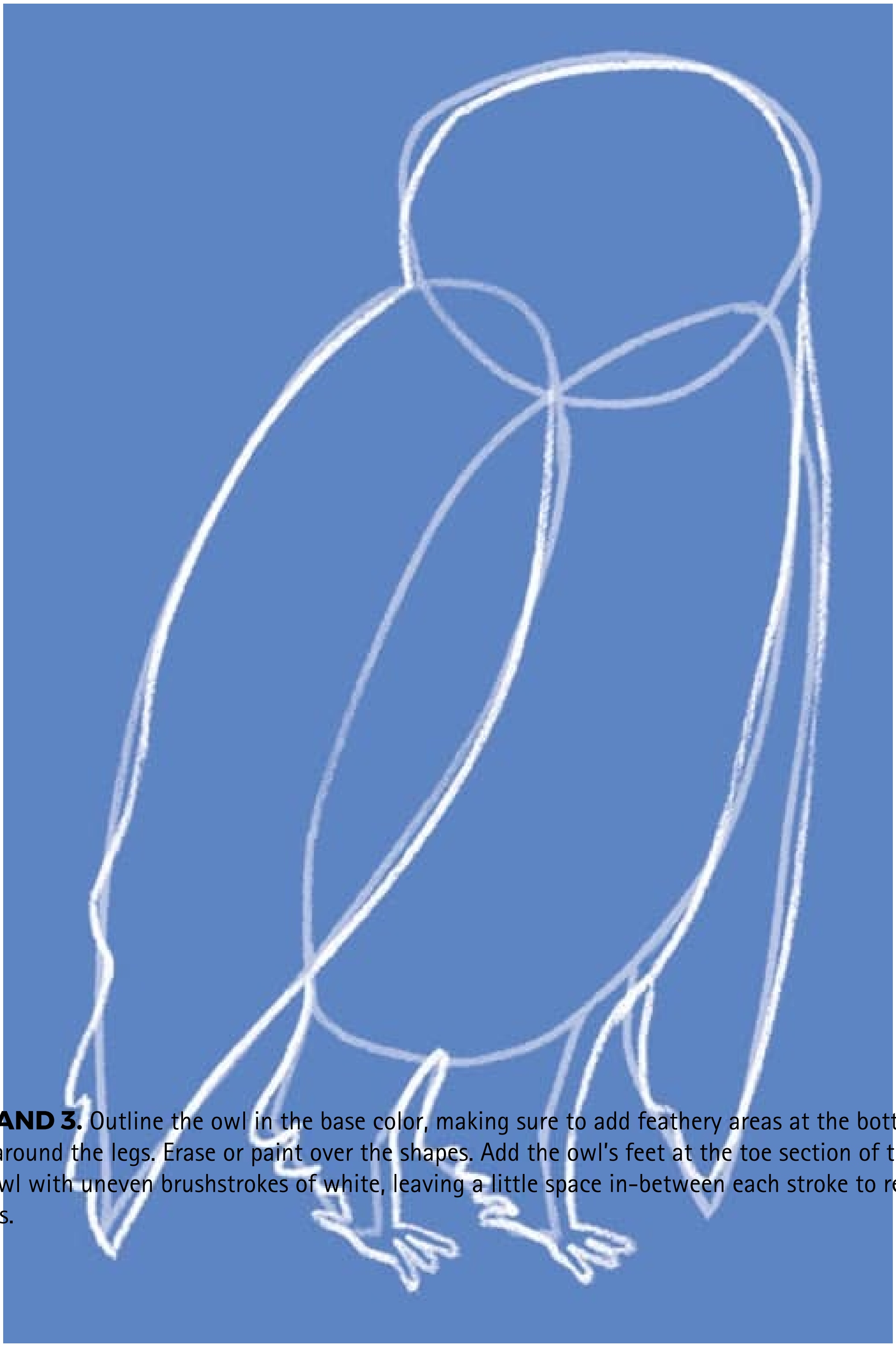


1. NORTHERN PYGMY OWL (GLAUCIDIUM GNOMA) 2. SNOWY OWL (BUBO SCANDIACUS) 3. BARN OWL (TYTO ALBA) 4. SPOTTED EAGLE-OWL (BUBO AFRICANUS) 5. STRIPED OWL (PSEUDOSCOPS CLAMATOR)

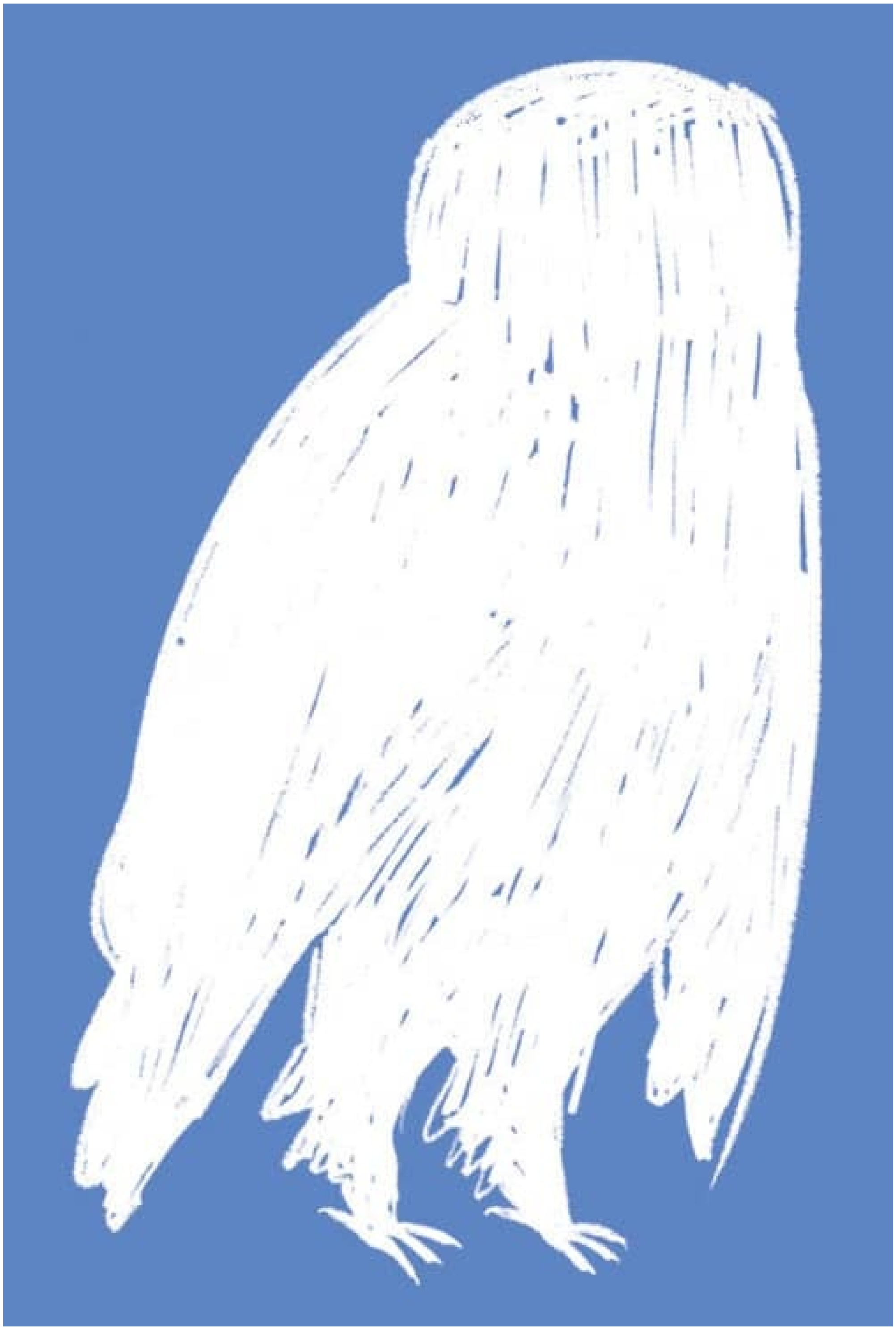
There are 225 known species of owls that are found all over the world. Most owls have extremely long necks (although at first sight it is not immediately evident), which give them a spooky ability to turn their heads all the way around. The patterns on owls' wings are beautifully intricate and highly textured! I try to paint the feather pattern in a natural-looking manner, and to not be too neat or regimented when I'm painting it. Remember, the feather pattern is comprised of different-colored feathers, which are separate from one another. There is something magical about owls that attracts humans to them, which is perhaps the hardest detail to represent when drawing them—capturing their wise, wild nature on paper.

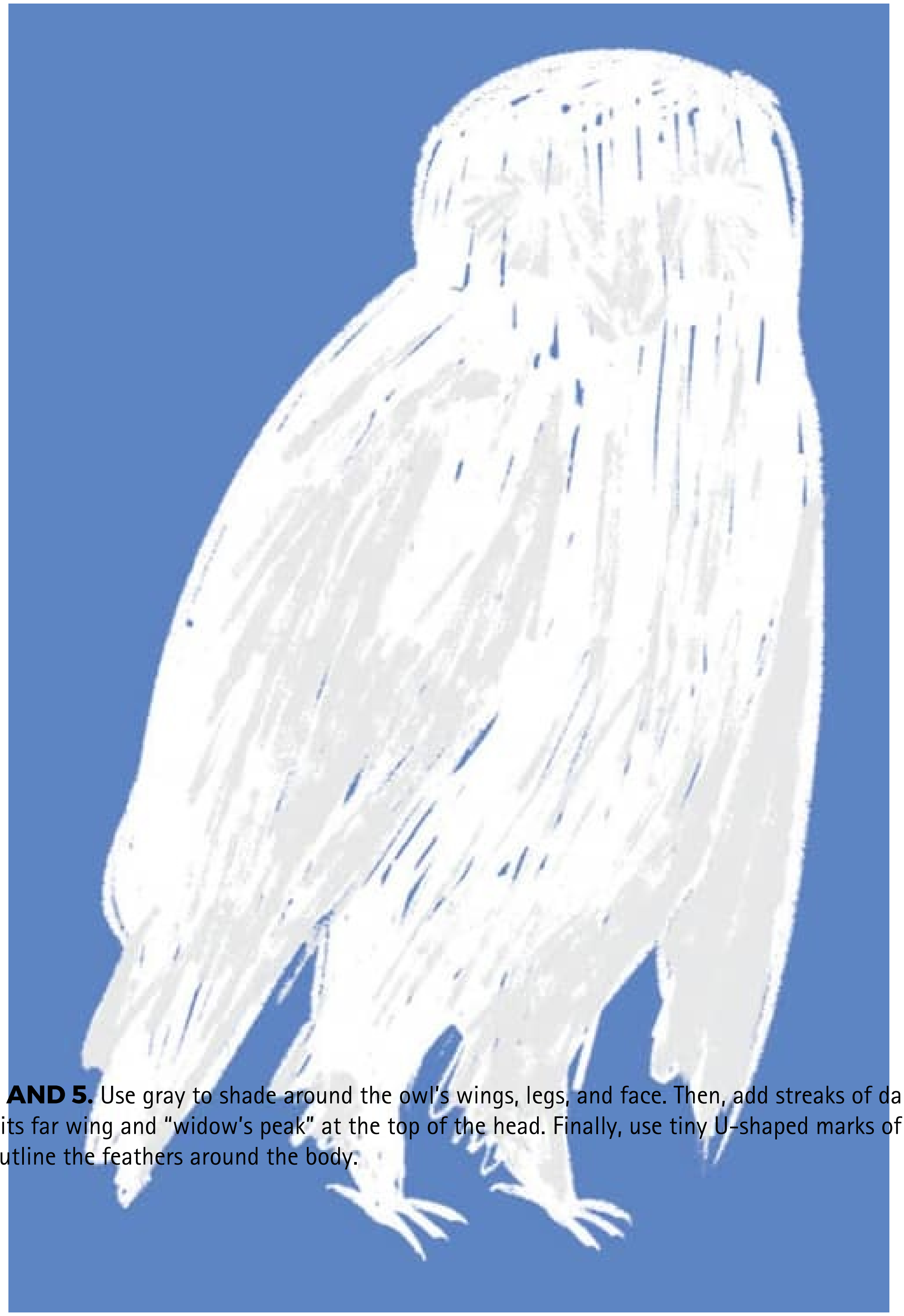


STEP 1. An owl's basic armature contains a big egg-shaped body, two reverse teardrops for wings, and a circle for a head. For the legs, the simple shapes should look like two tiny boots!

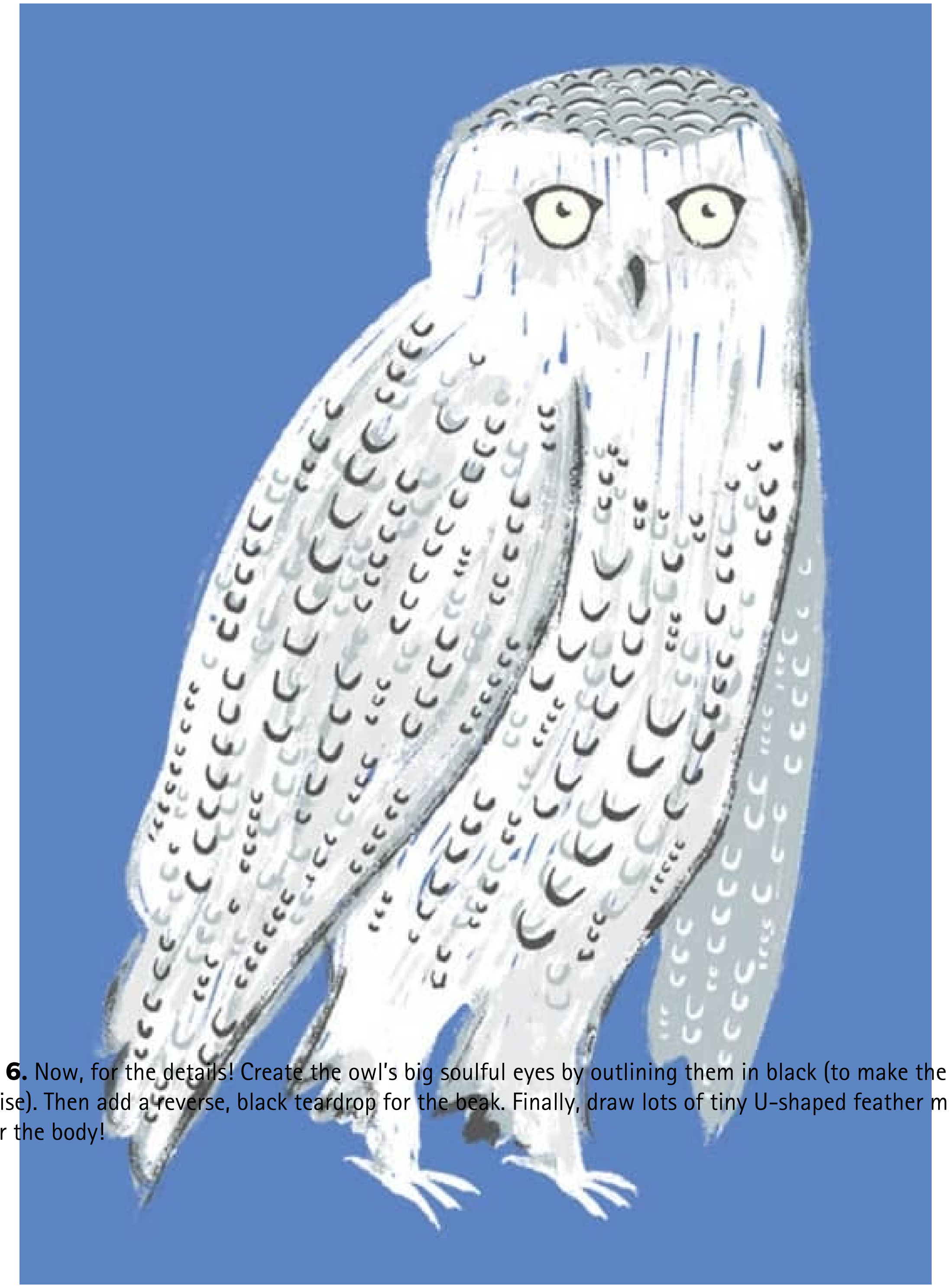


STEPS 2 AND 3. Outline the owl in the base color, making sure to add feathery areas at the bottoms of the wings and around the legs. Erase or paint over the shapes. Add the owl's feet at the toe section of the "boots." Fill in the owl with uneven brushstrokes of white, leaving a little space in-between each stroke to represent feather lines.



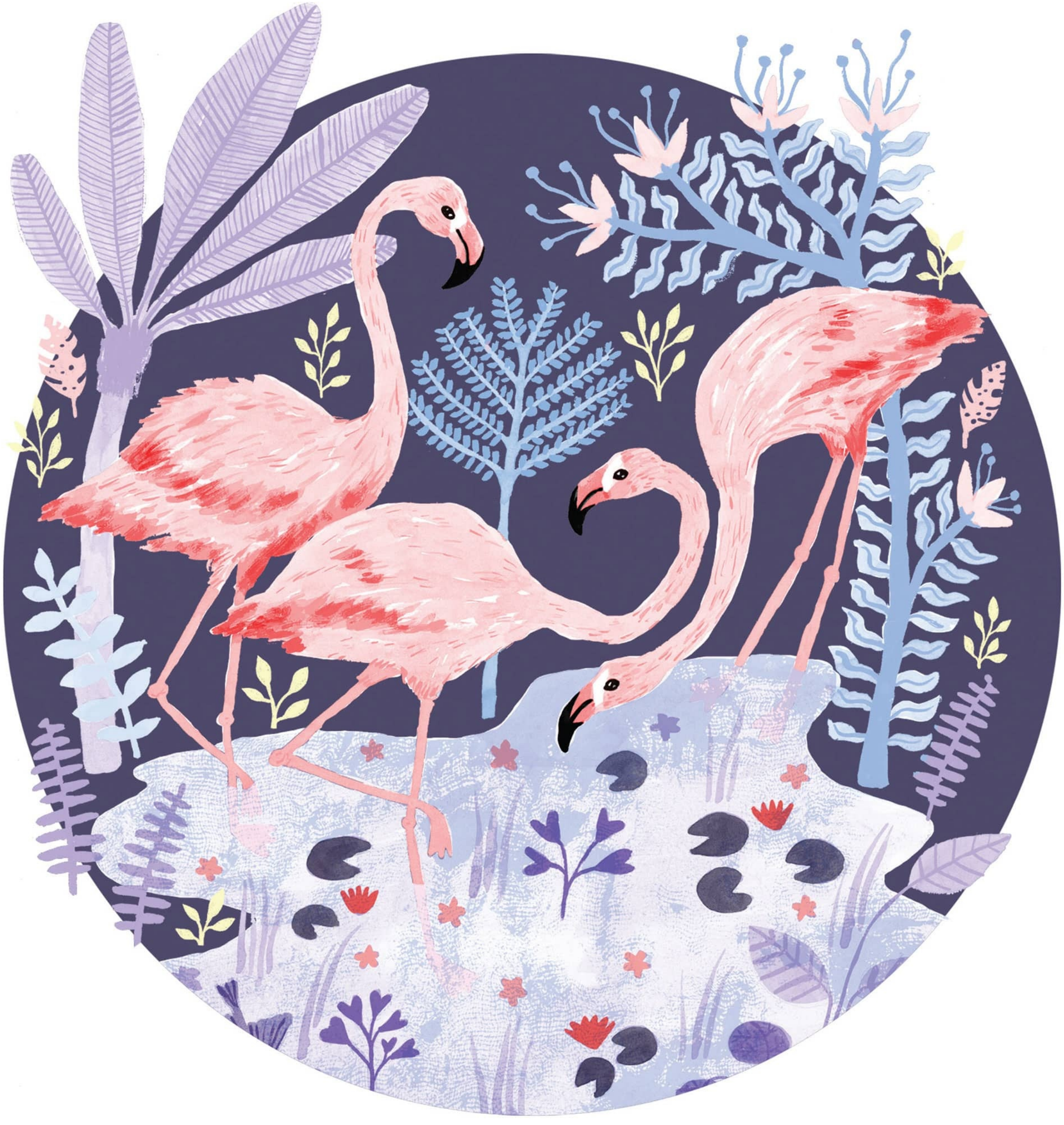


STEPS 4 AND 5. Use gray to shade around the owl's wings, legs, and face. Then, add streaks of darker gray to outline its far wing and "widow's peak" at the top of the head. Finally, use tiny U-shaped marks of gray and white to outline the feathers around the body.



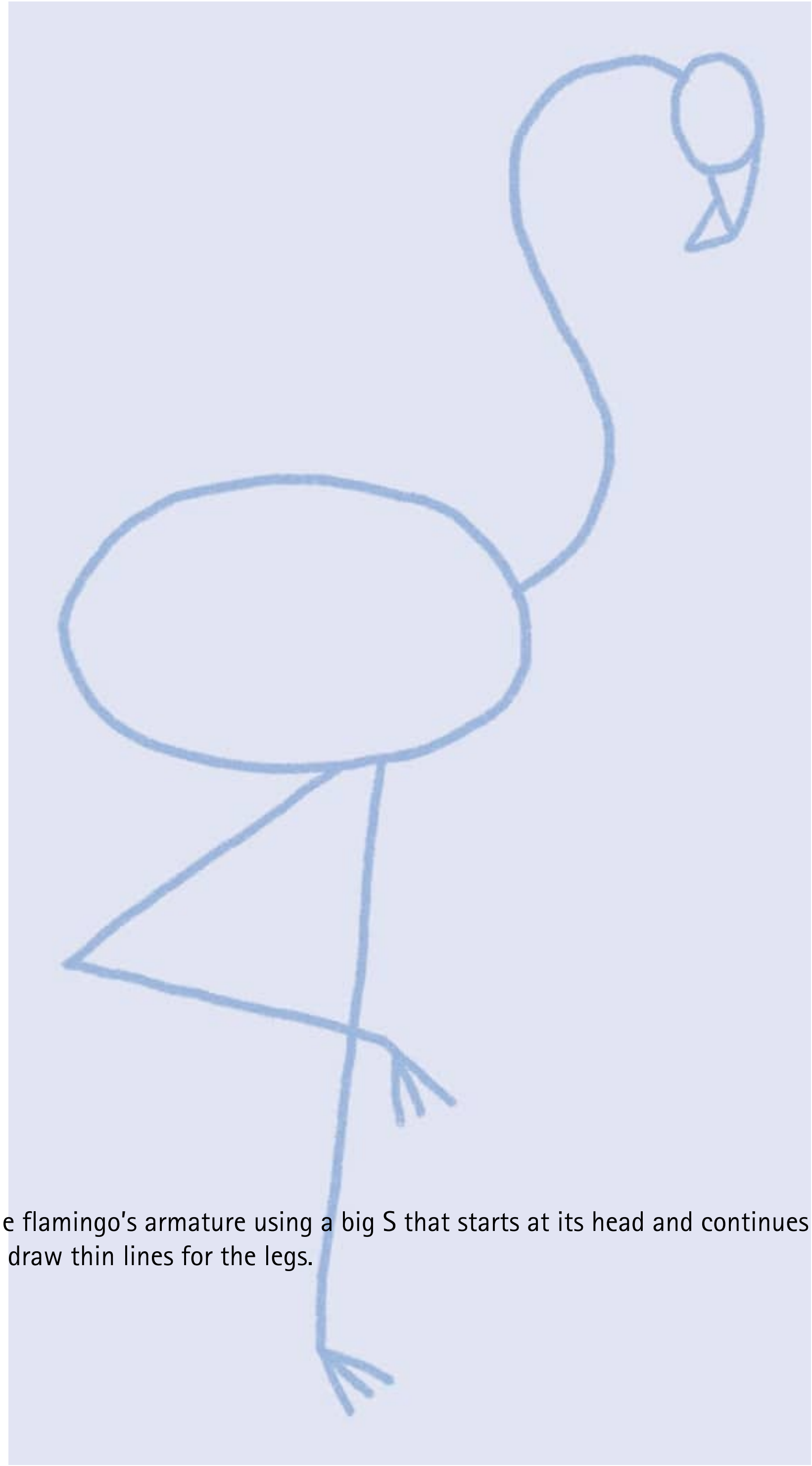
STEP 6. Now, for the details! Create the owl's big soulful eyes by outlining them in black (to make the owl look wise). Then add a reverse, black teardrop for the beak. Finally, draw lots of tiny U-shaped feather marks all over the body!

FLAMINGO

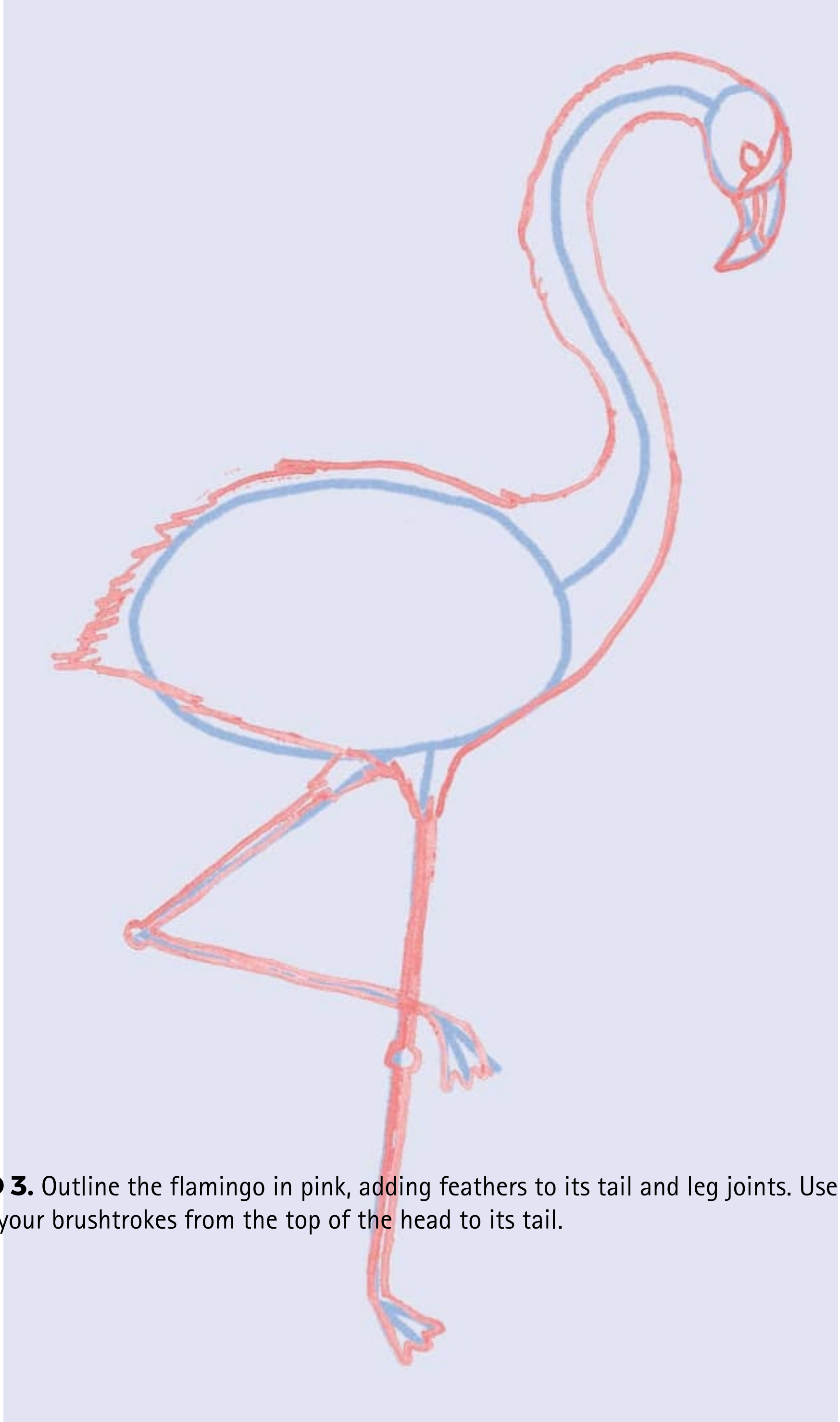


GREATER FLAMINGO (PHOENICOPTERUS ROSEUS)

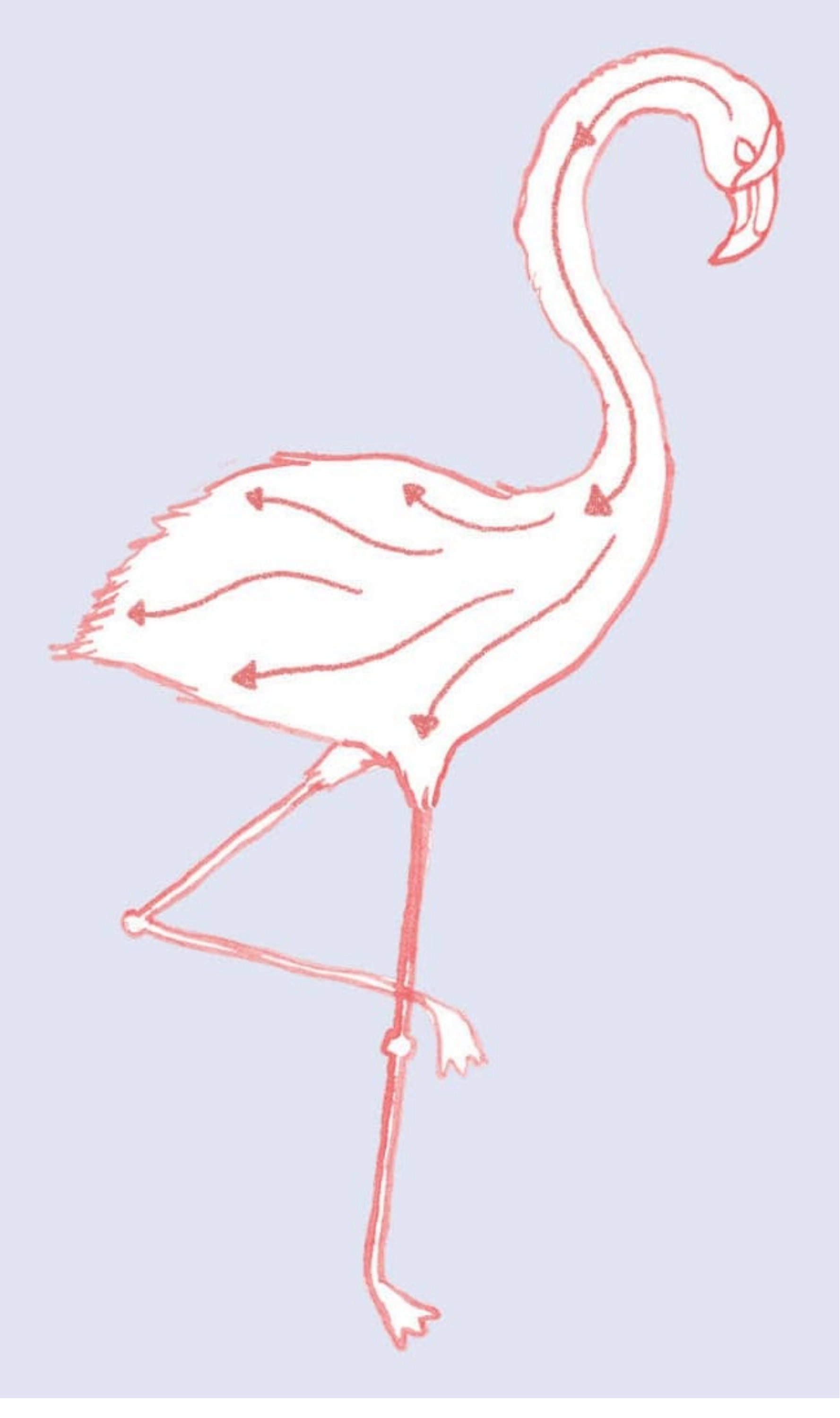
One of my favorite parts of painting flamingos is representing the rich, beautiful color of these majestic birds. Pink is a wonderful color to work with as an artist, as it complements many other lovely colors—purple, blue, green, and even yellow!

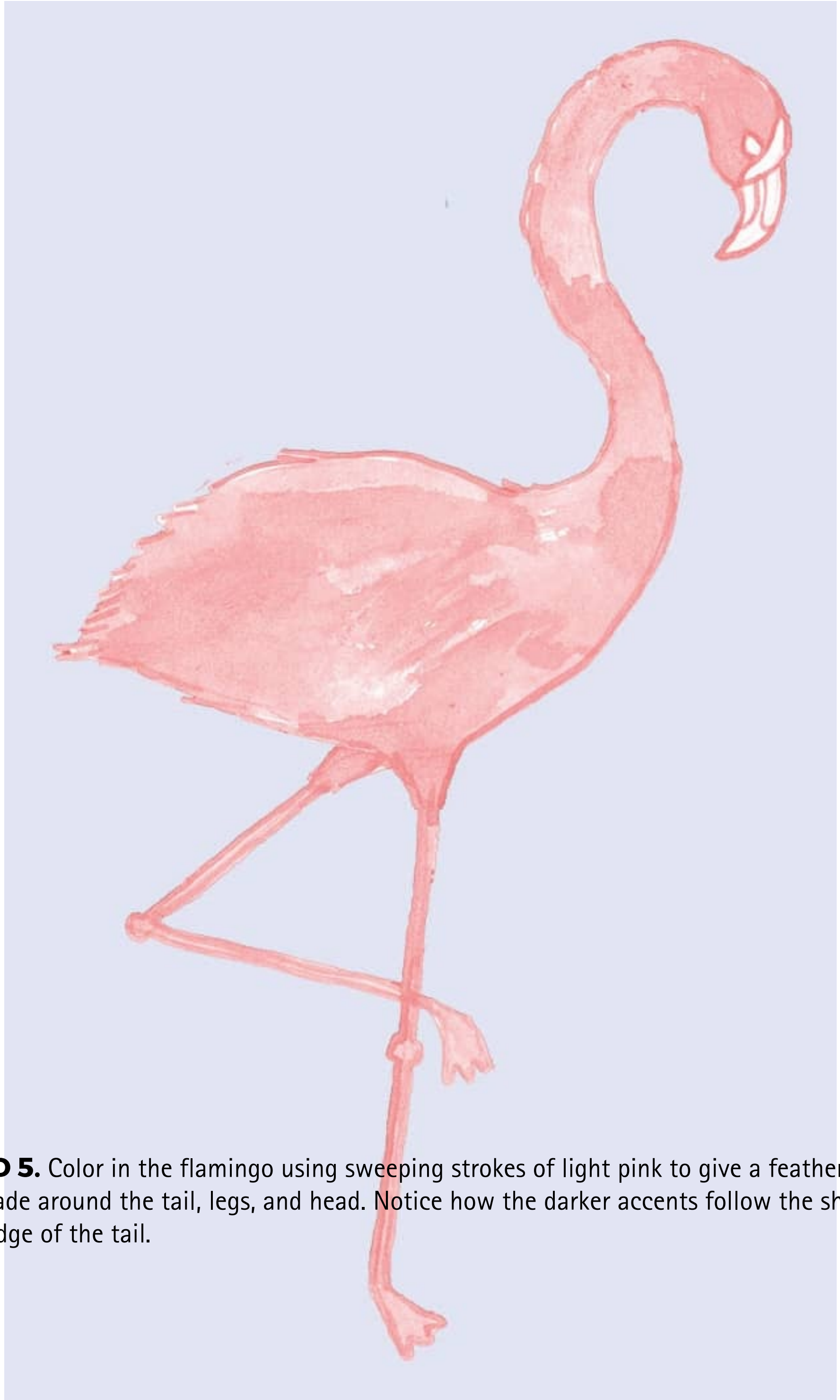


STEP 1. Create the flamingo's armature using a big S that starts at its head and continues into the body. Add a hooked beak and draw thin lines for the legs.

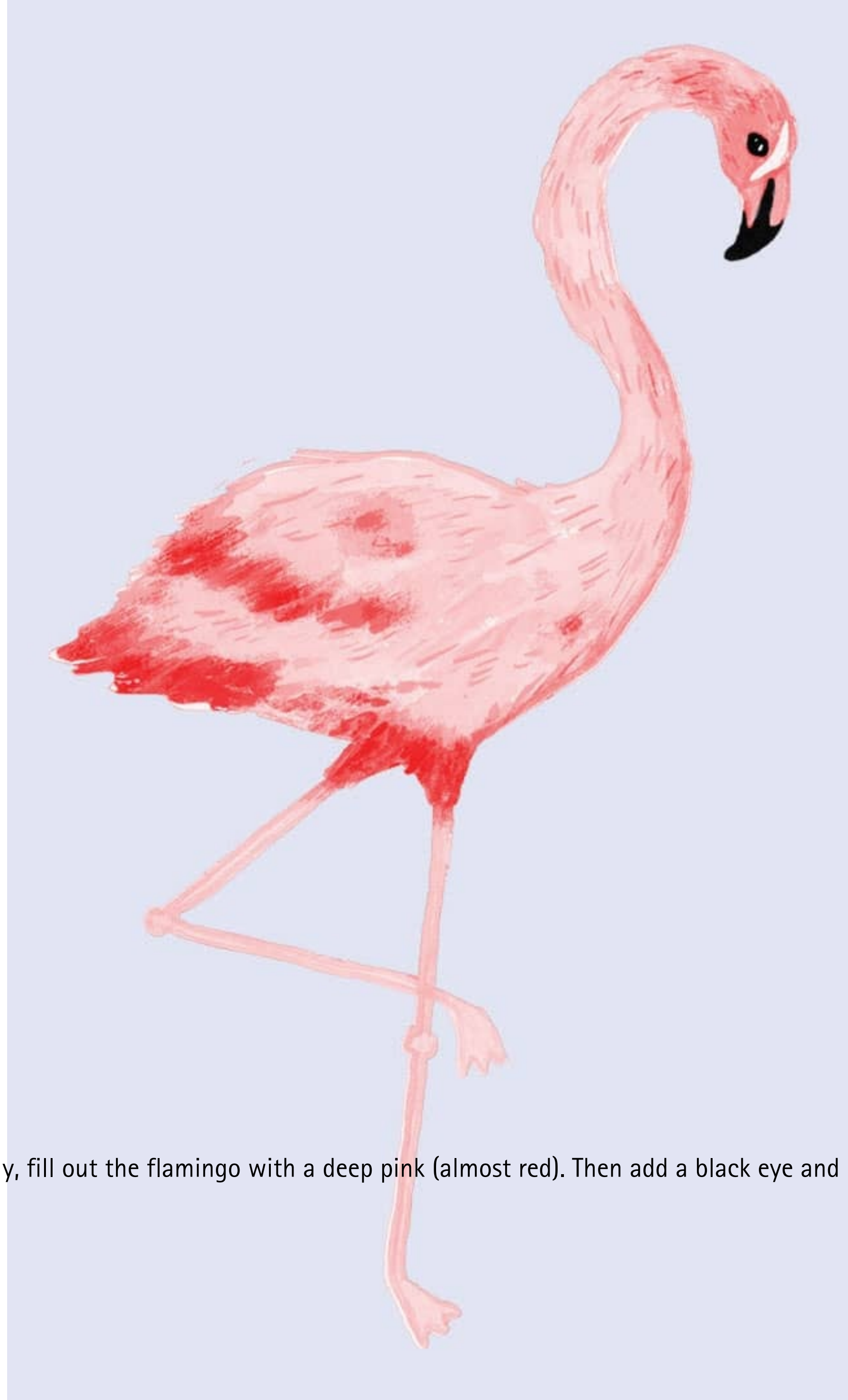


STEPS 2 AND 3. Outline the flamingo in pink, adding feathers to its tail and leg joints. Use the directional arrows to guide your brushtrokes from the top of the head to its tail.



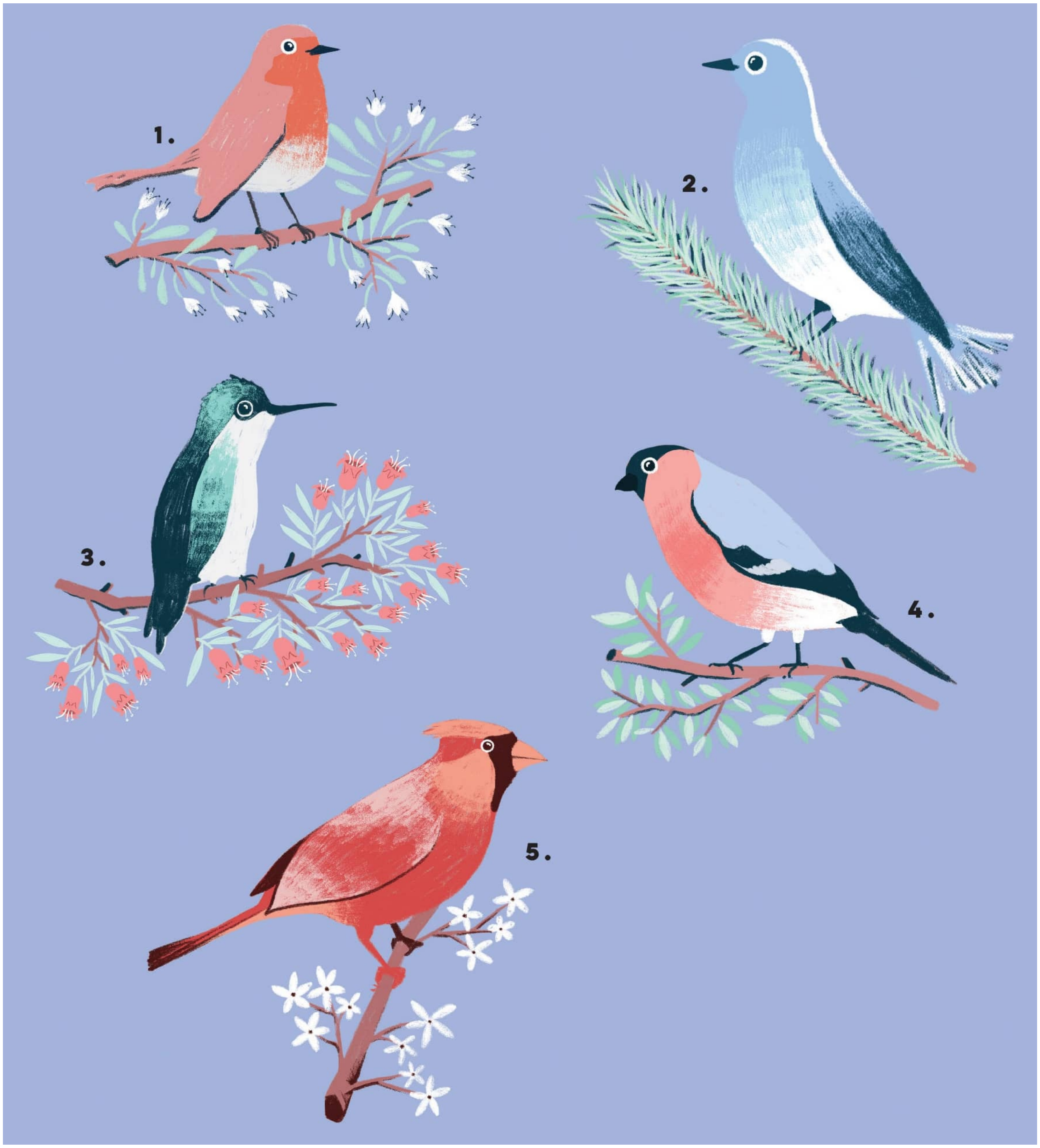


STEPS 4 AND 5. Color in the flamingo using sweeping strokes of light pink to give a feathery feel. Then add a darker shade around the tail, legs, and head. Notice how the darker accents follow the shape of the wing, and the edge of the tail.



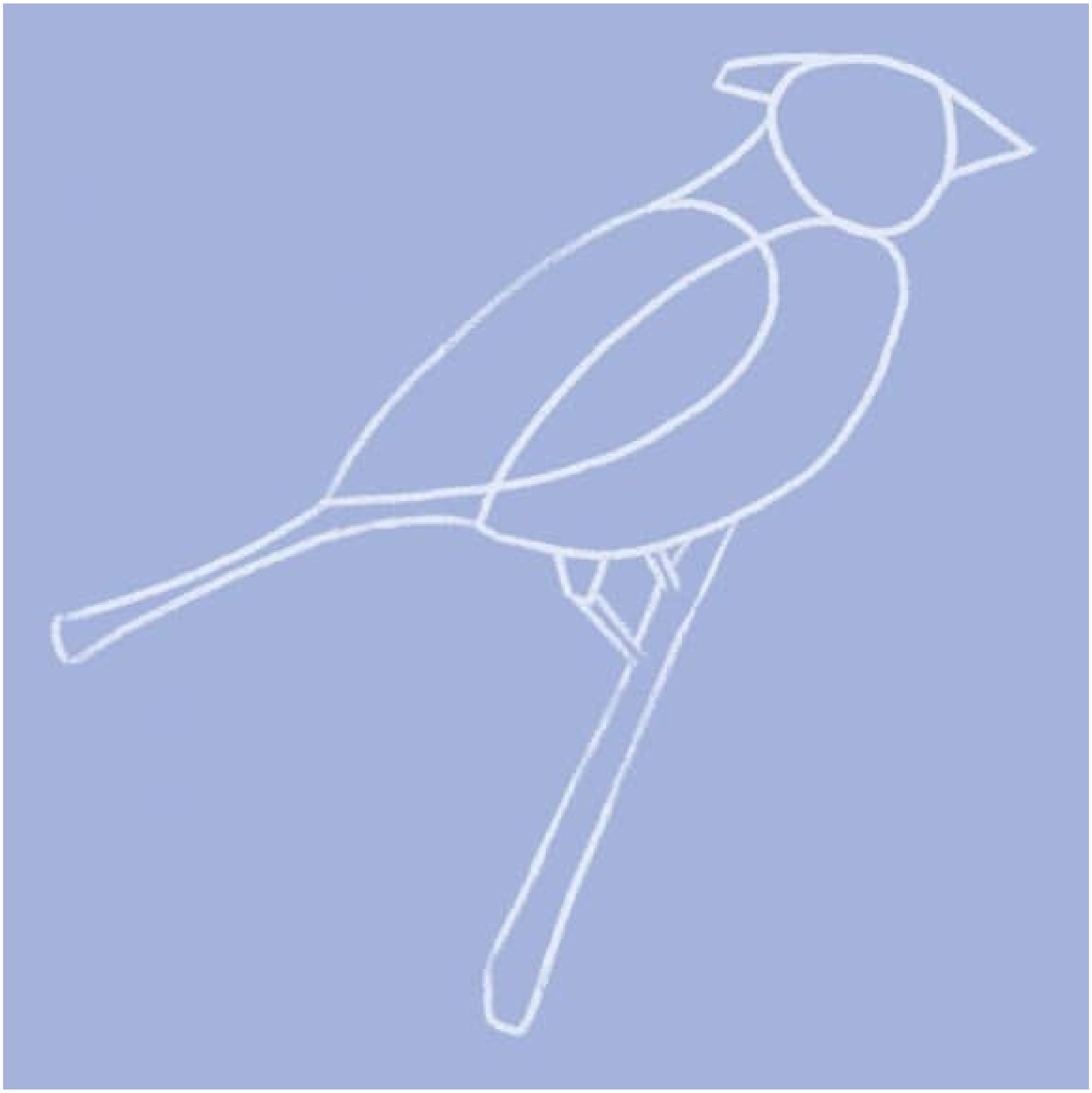
STEP 6. Finally, fill out the flamingo with a deep pink (almost red). Then add a black eye and beak.

SMALL BIRDS

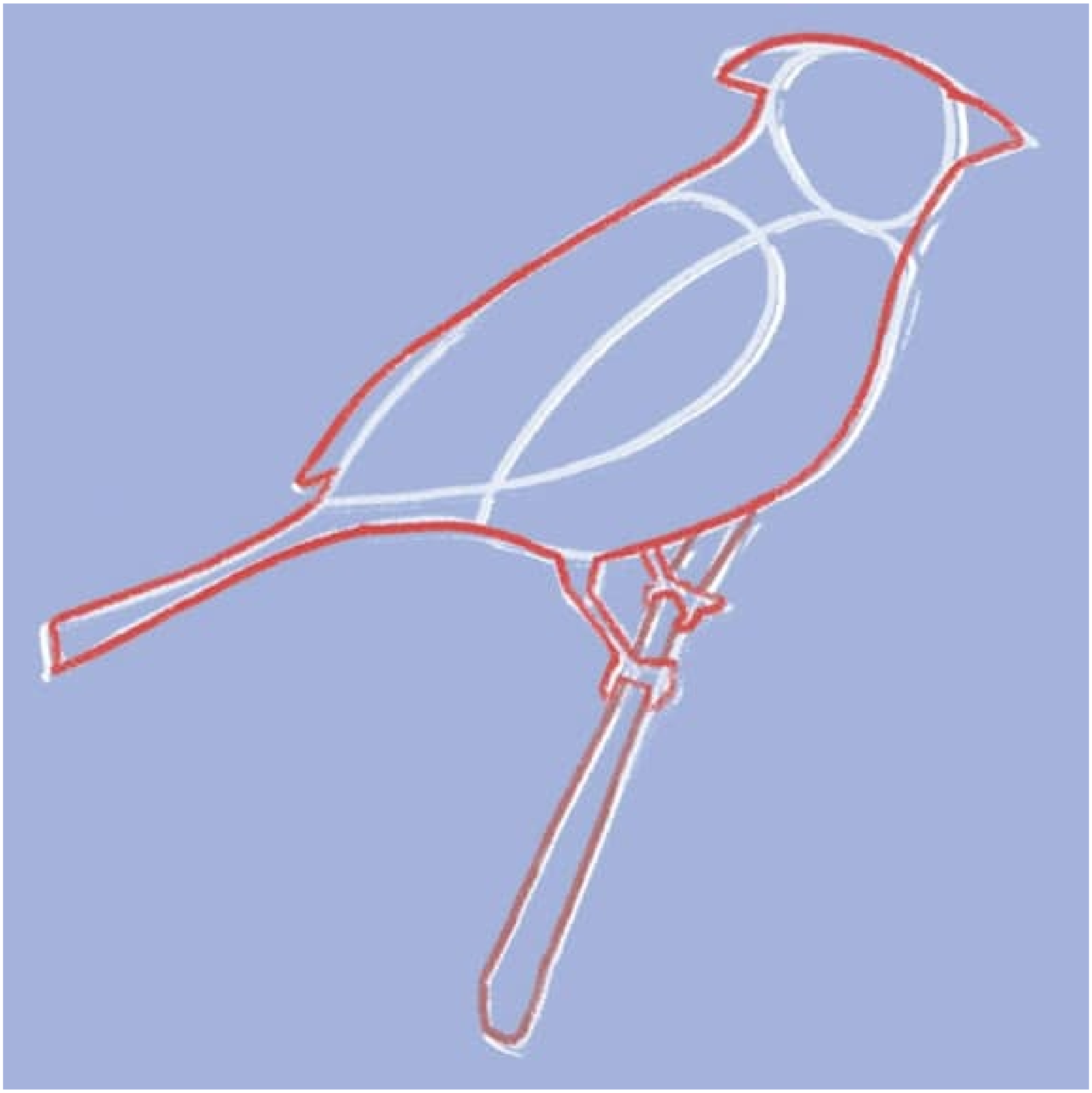


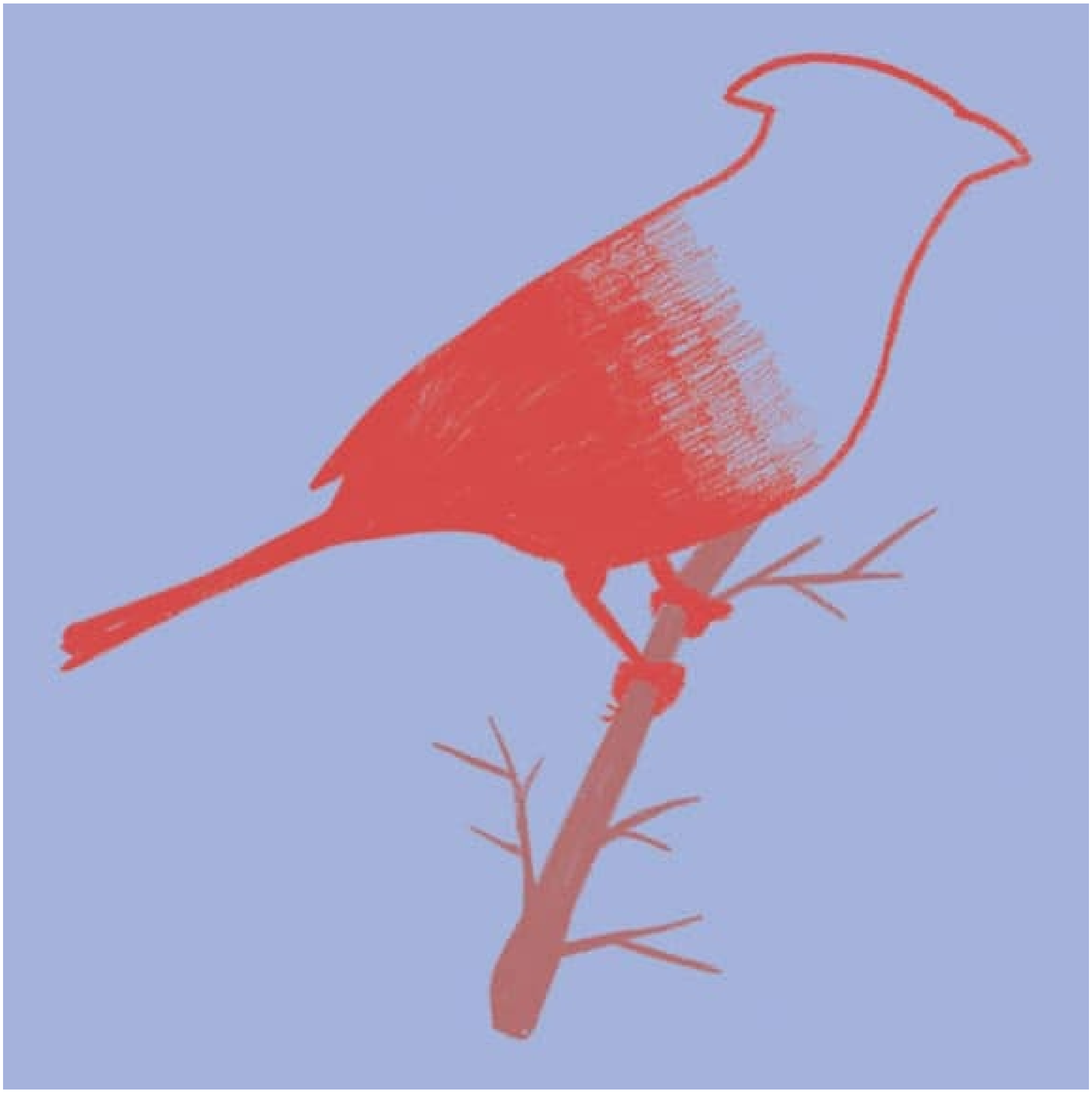
1. EUROPEAN ROBIN (ERITHACUS RUBECULA) 2. MOUNTAIN BLUEBIRD (SIALIA CURRUCOIDES) 3. BEE HUMMINGBIRD (MELLISUGA HELENAE)
4. EURASIAN BULLFINCH (PYRRHULA PYRRHULA) 5. CARDINAL (CARDINALIS CARDINALIS)

Little birds are found all over the world. In the United Kingdom, it is not unusual to see—and hear—a robin or sparrow in the trees in the local countryside. For this tutorial, we decided to use a cardinal as our base bird. With little birds, it is all about proportions. Make sure to look closely at the body shape of the little bird you're drawing. For example, how long are the tail and beak? How big are its wings in proportion to the rest of the body? It's best to use the smallest paintbrush you have to obtain all of the little feathered details.

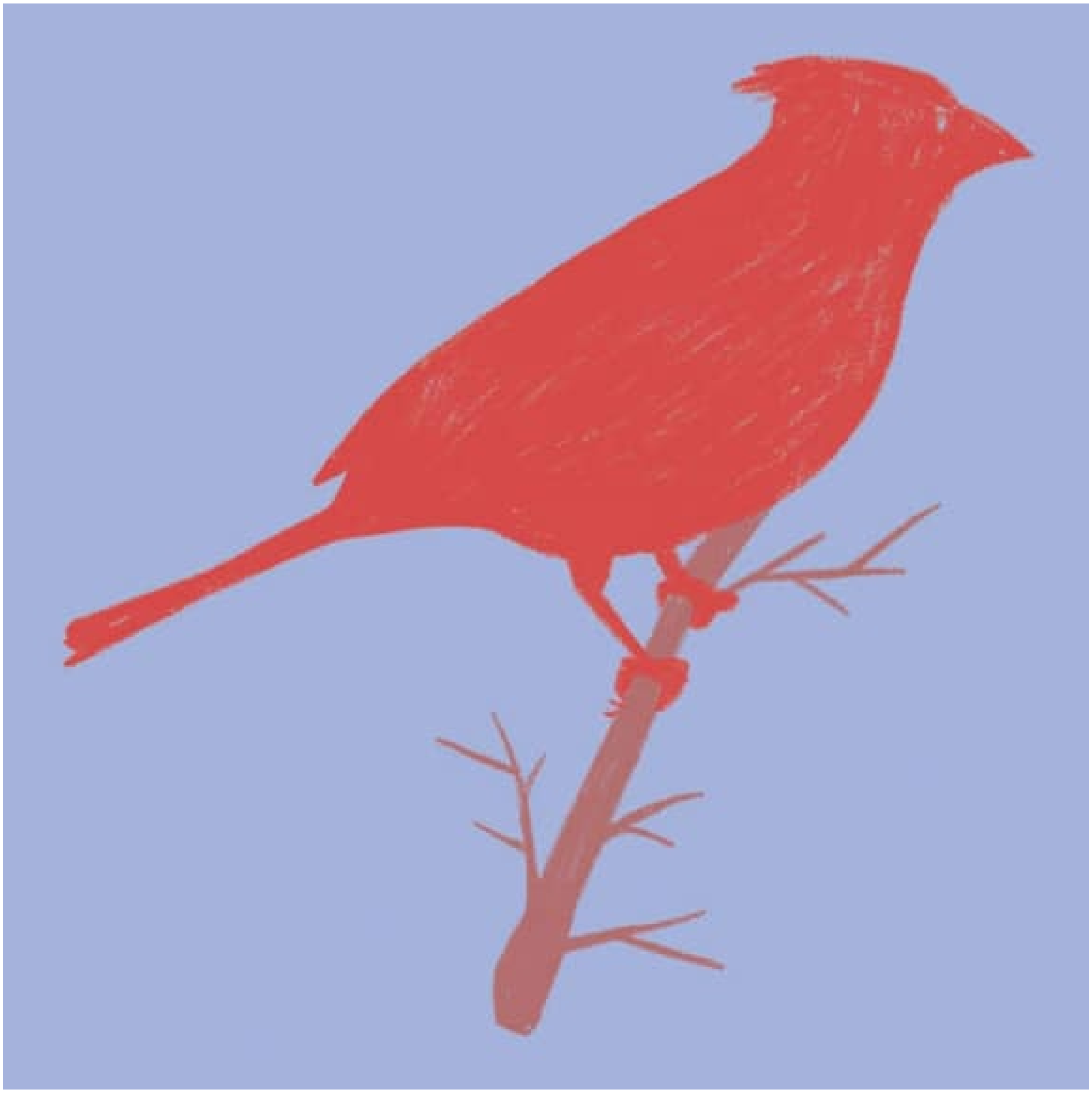


STEPS 1 AND 2. Create the armature of the cardinal with teardrop shapes for the chest, wing, and head. Add the beak, tail feather, and the little fin-crown at the top—and, if you want, a branch to stand on! Then outline it all in bright red, erasing or painting over the shapes.

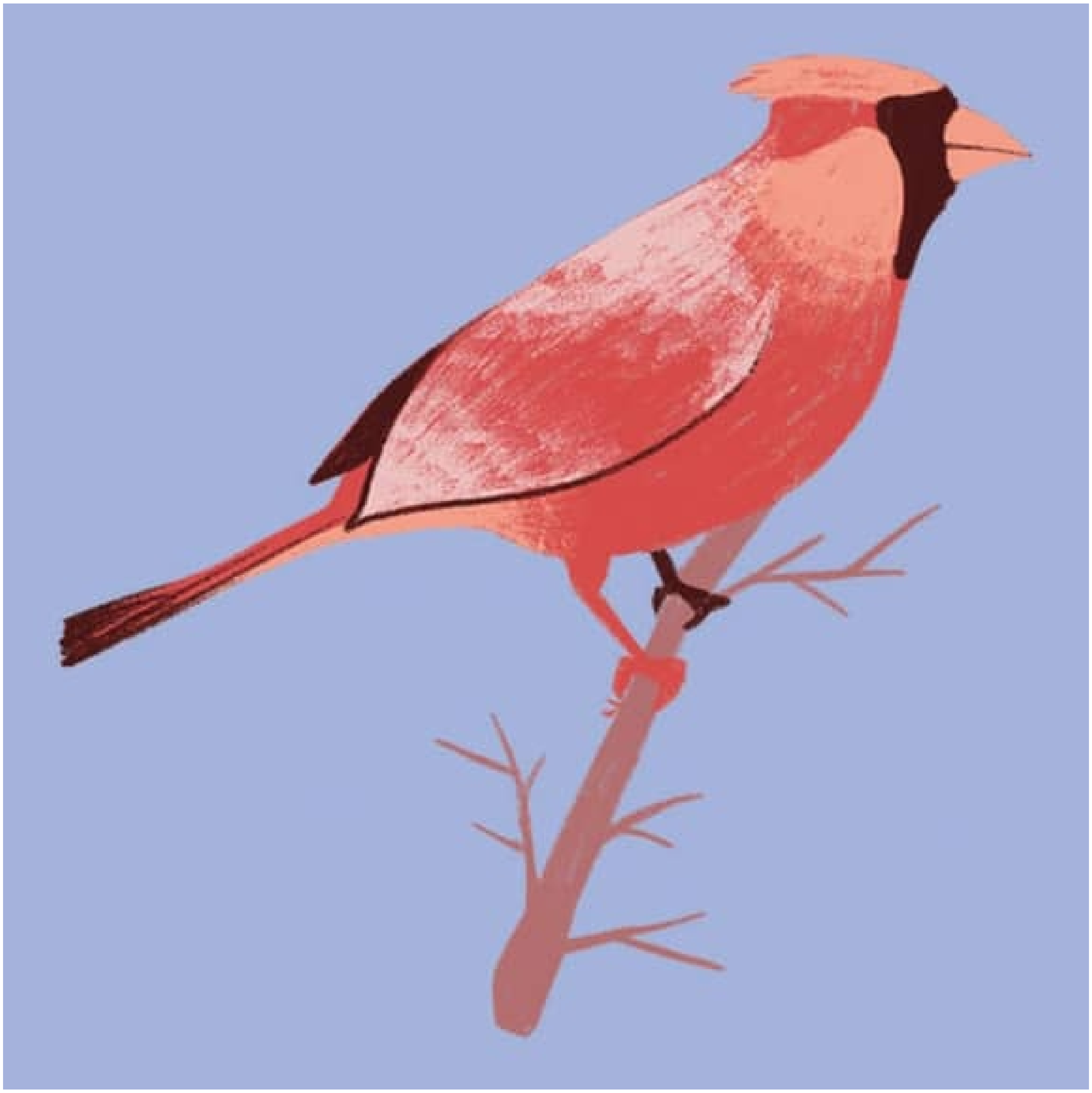




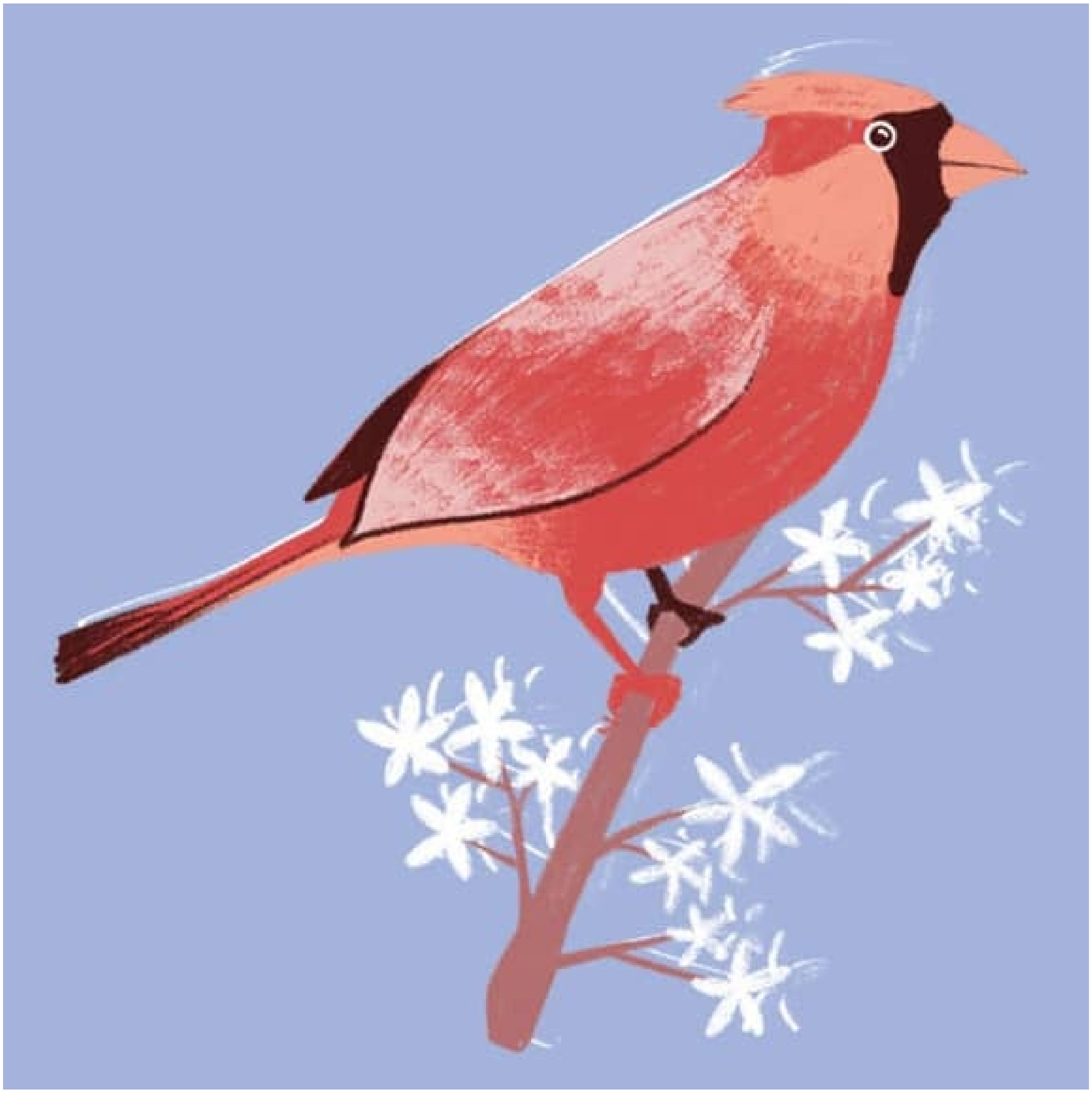
STEP 3. Fill in the cardinal with a bright red; use brown for the branch.



STEPS 4 AND 5. Next, add accents to the cardinal. Apply patches of a lighter shade to the shoulders, beak, crown, and tail. Add black patches around the face, wing tips, and tail, which define it is a cardinal.



STEP 6. Use swift, little brushstrokes on the wings to create a feathery look.



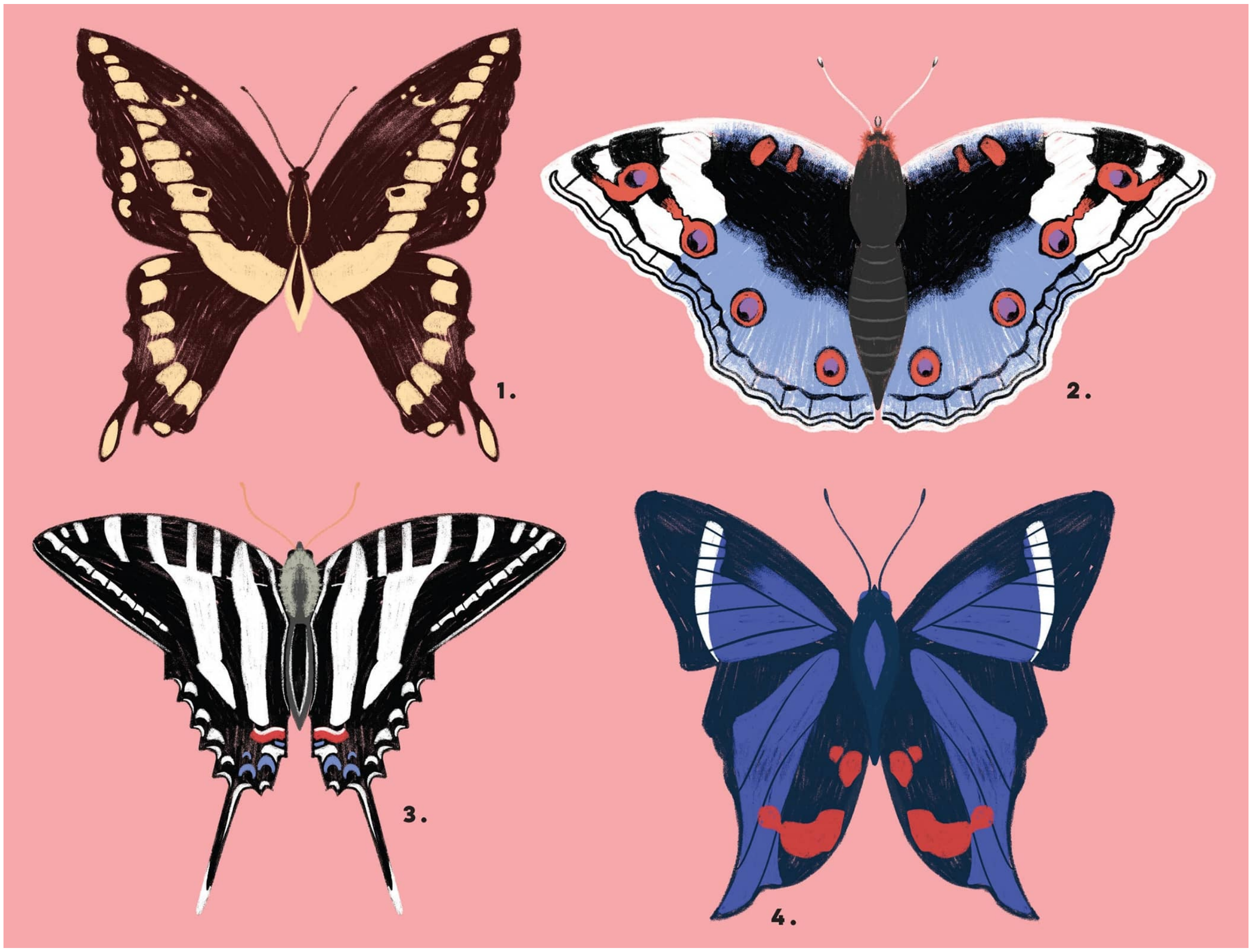
STEPS 7 AND 8. Finally, add the cardinal's bright little eye!

Insects

Insects are so tiny that we hardly notice that they massively outnumber us. It is estimated that there are 10,000,000,000,000,000,000 (that's ten quintillion!) insects in the world, and there are more insects in one square mile of field than there are people in the world. So there's certainly a lot to draw!

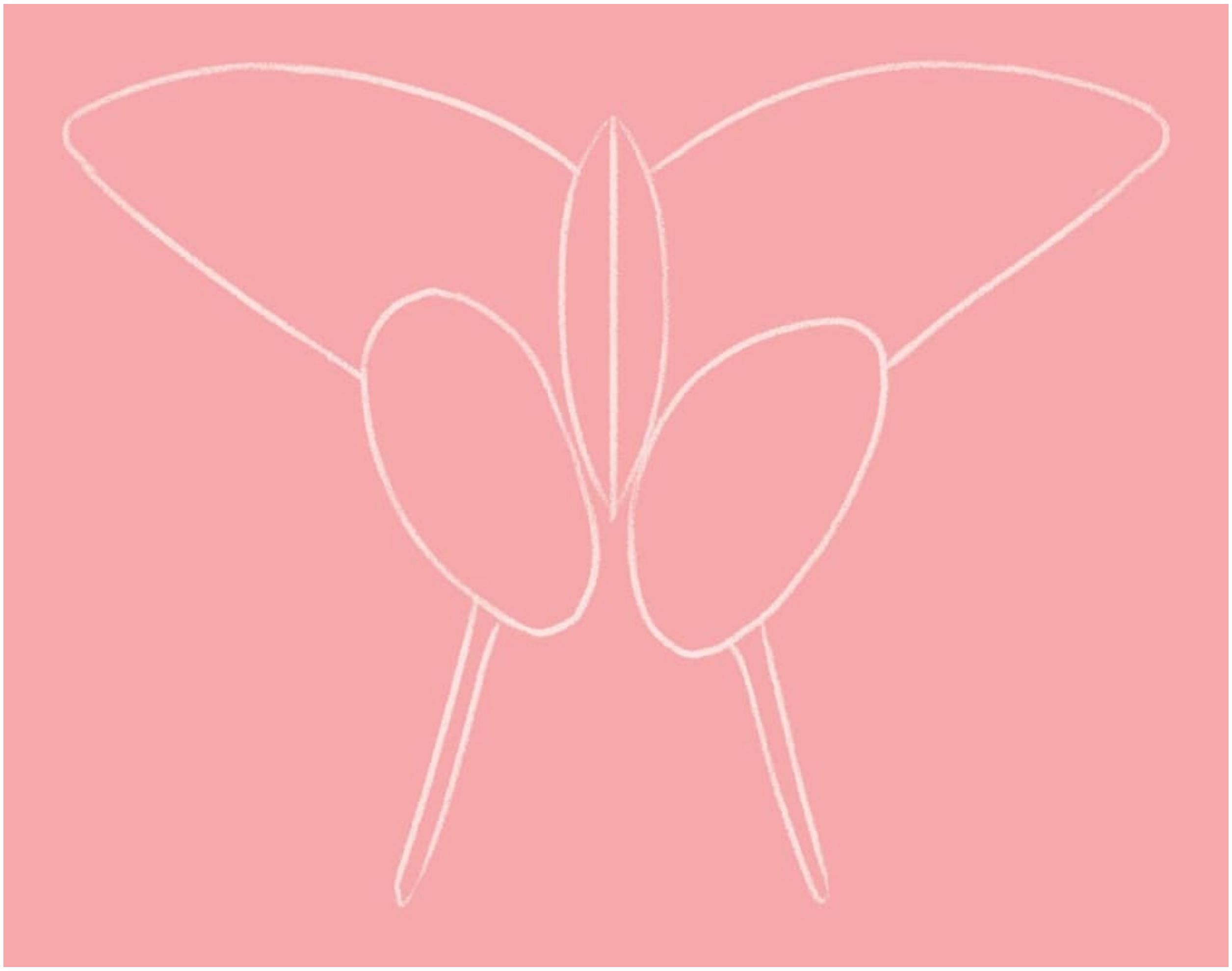
My favorite insects to paint are butterflies and moths. I find the symmetry of their wings lovely and satisfying to paint. While insects are very common, they're not exactly patient drawing models, so it might be worth your while to visit a museum or science center to observe their intricate bodies up close.

BUTTERFLIES

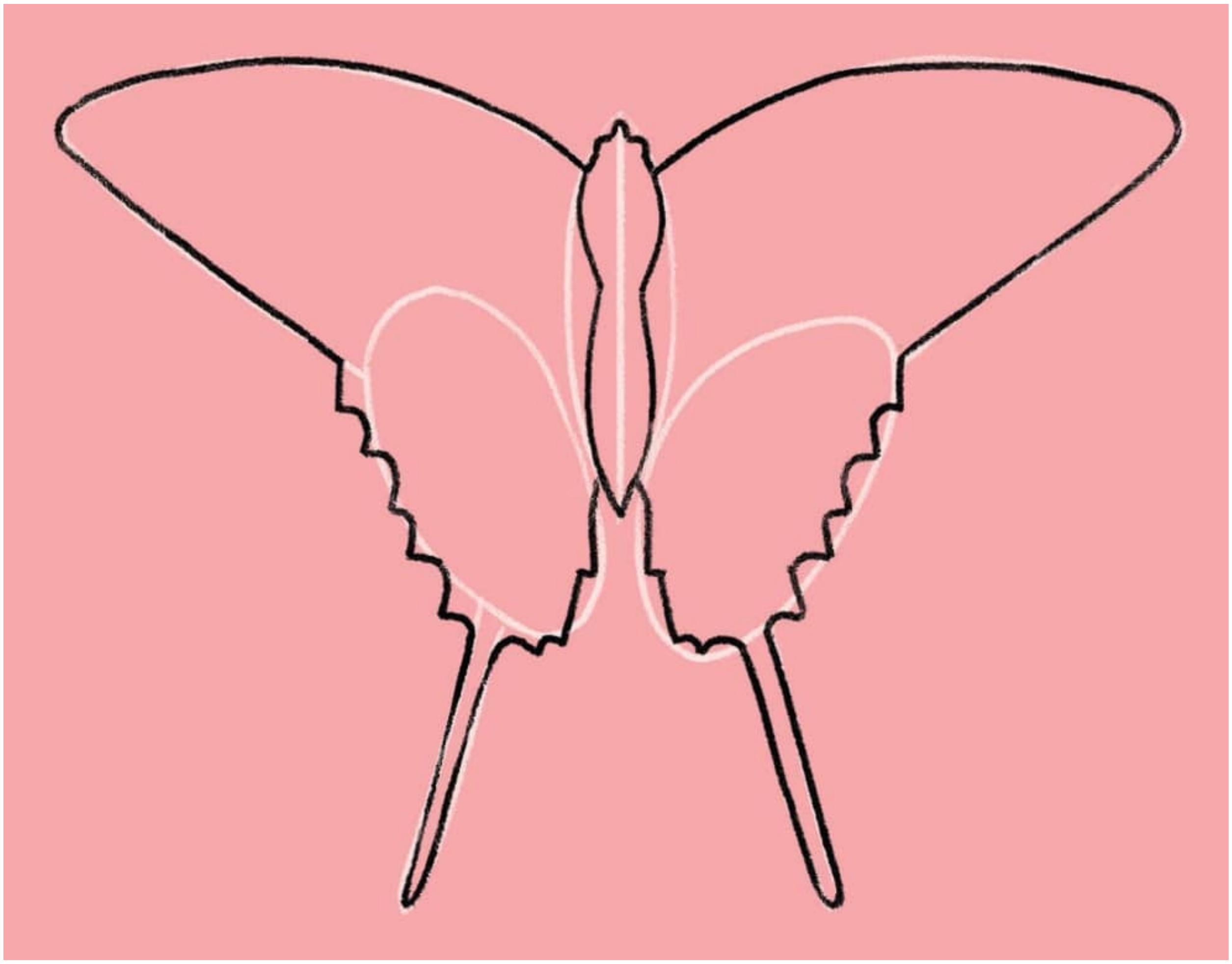


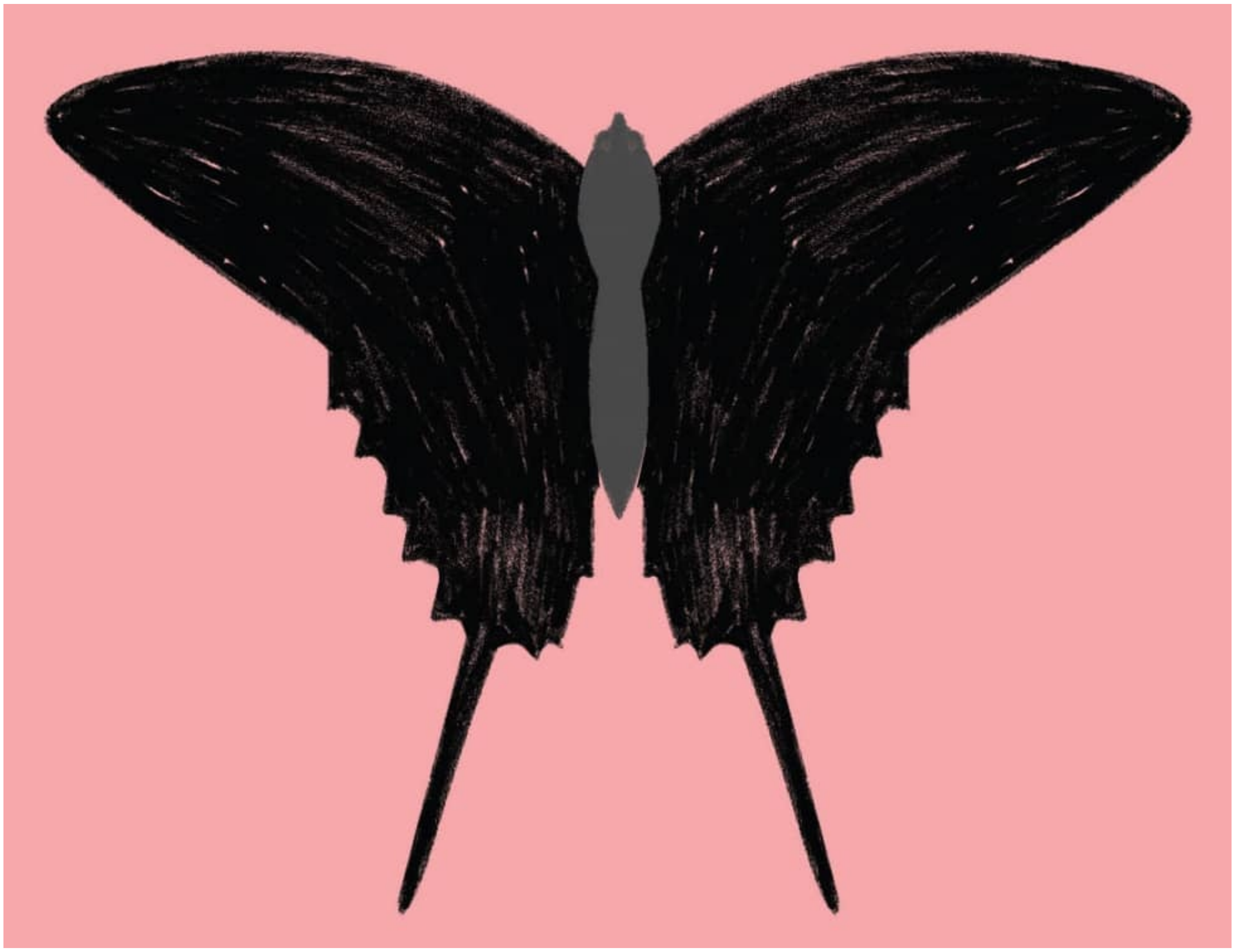
1. GIANT SWALLOWTAIL (PAPILIO CRESPHONTES)
2. BLUE PANSY (JUNONIA ORITHYA)
3. ZEBRA SWALLOWTAIL (PROTOGRAPHIUM MARCELLUS)
4. PERIANDER METALMARK (RHETUS PERIANDER)

Butterflies are some of the prettiest insects in the animal kingdom. Their wings are made of tiny, delicate scales, and their bodies are covered in sensory hairs. Every butterfly begins life as a caterpillar, and then becomes a pupa inside a chrysalis (a delicate cocoon), before emerging as an adult butterfly. When drawing butterflies, there are so many different wing shapes and colors to choose from that it can be hard to pick which ones to paint! Explore all the different kinds and look at images to see which ones you are drawn to.

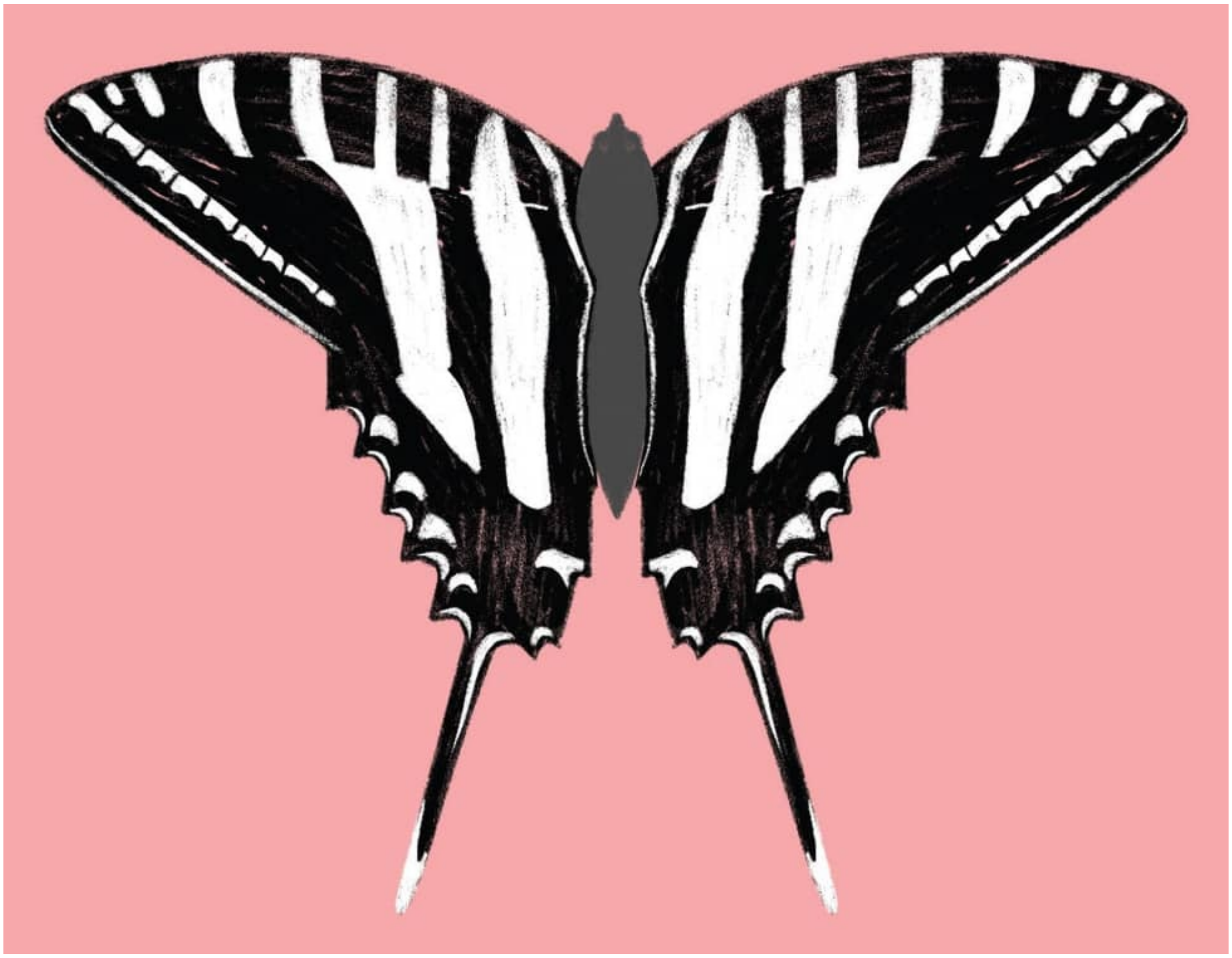


STEPS 1 AND 2. First create the armature of the butterfly using a thin leaf shape for the butterfly's body and large fan shapes and ovals on either side for the wings. Afterward, outline the shapes in the base color. As seen on the opposite page, not every butterfly has the same shape, so have fun creating yours. What's most important is symmetry—both wings should be the same shape and size, regardless of how they look.

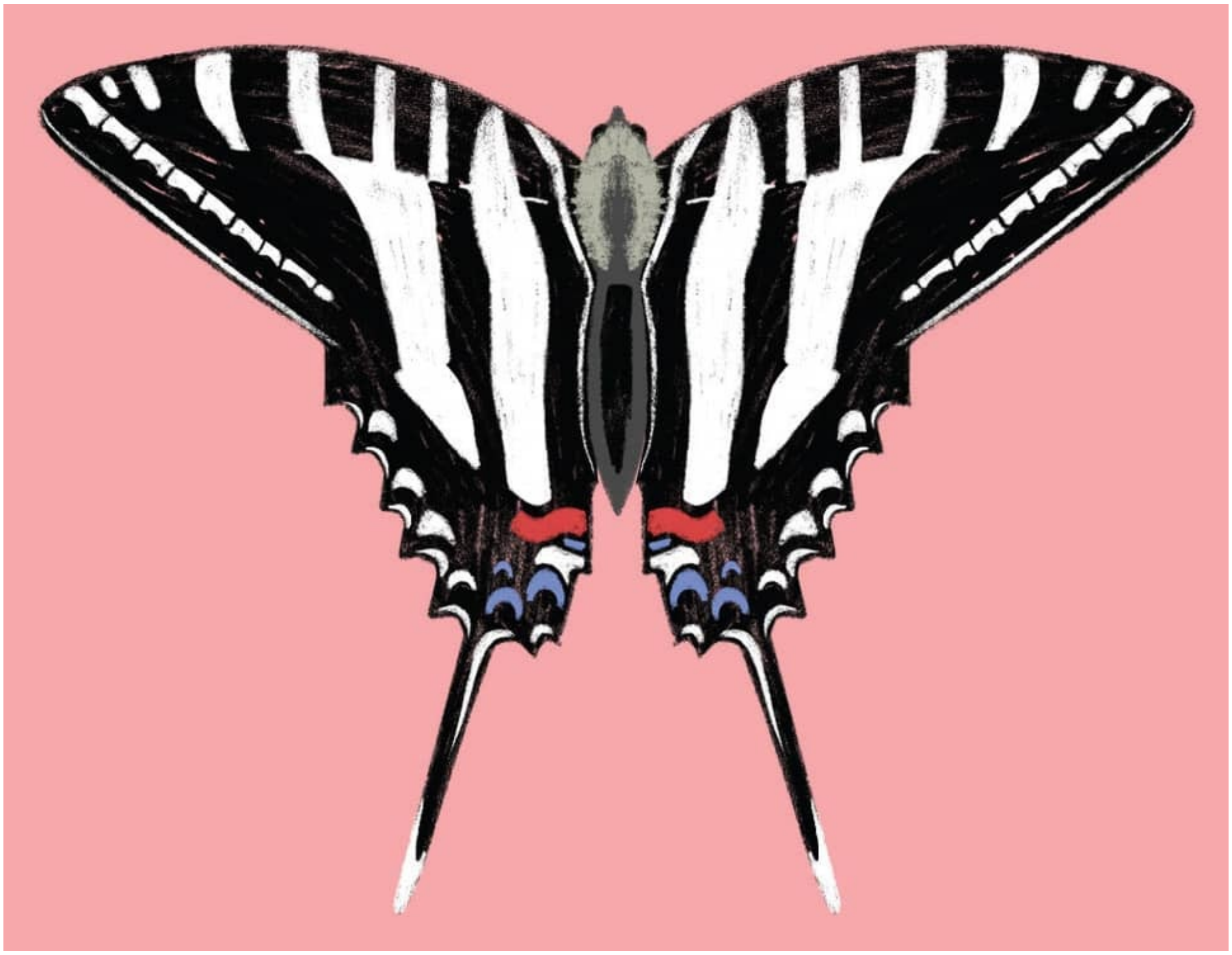




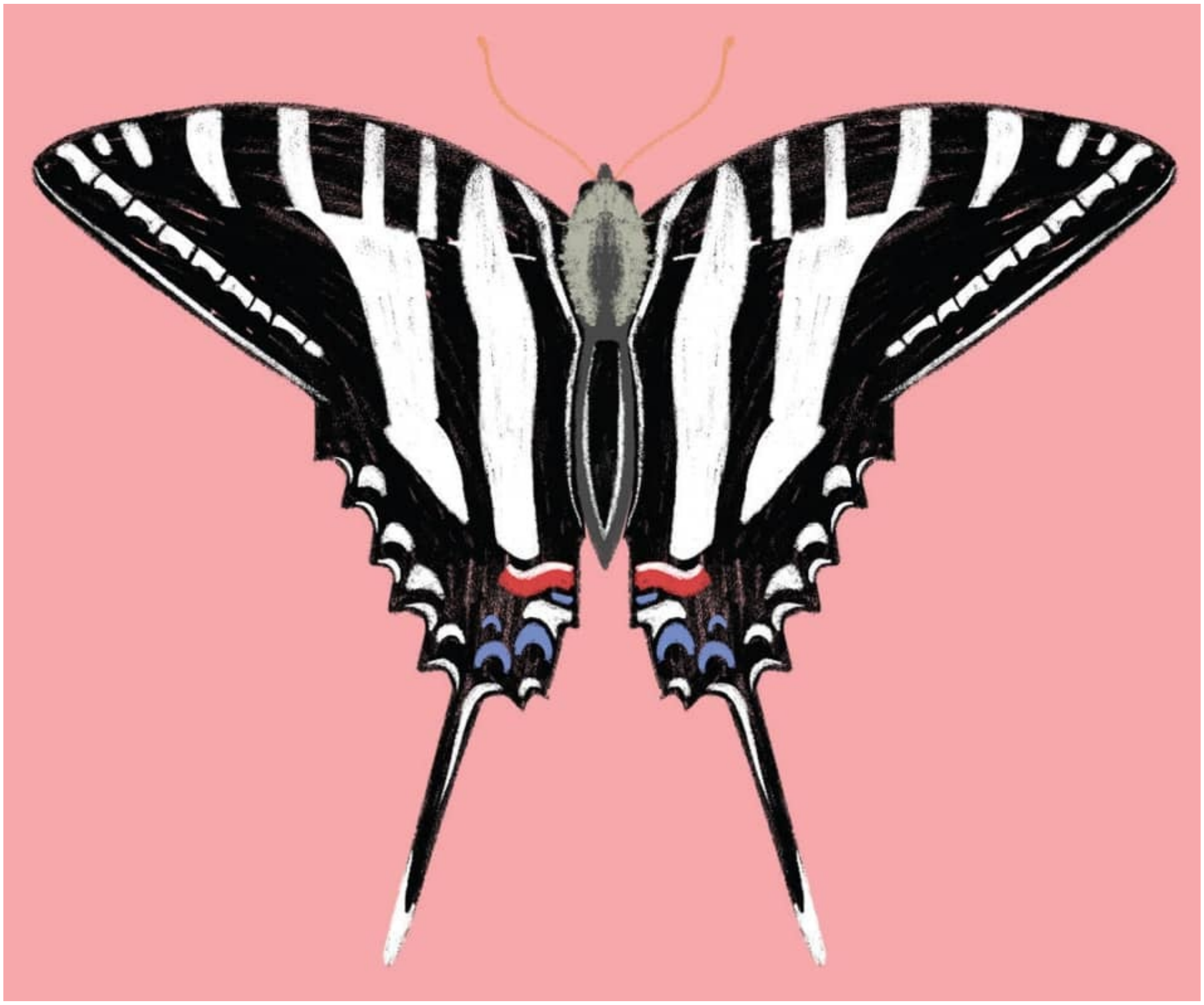
STEP 3. Fill in the butterfly's body with a dark gray, and its wings with black.



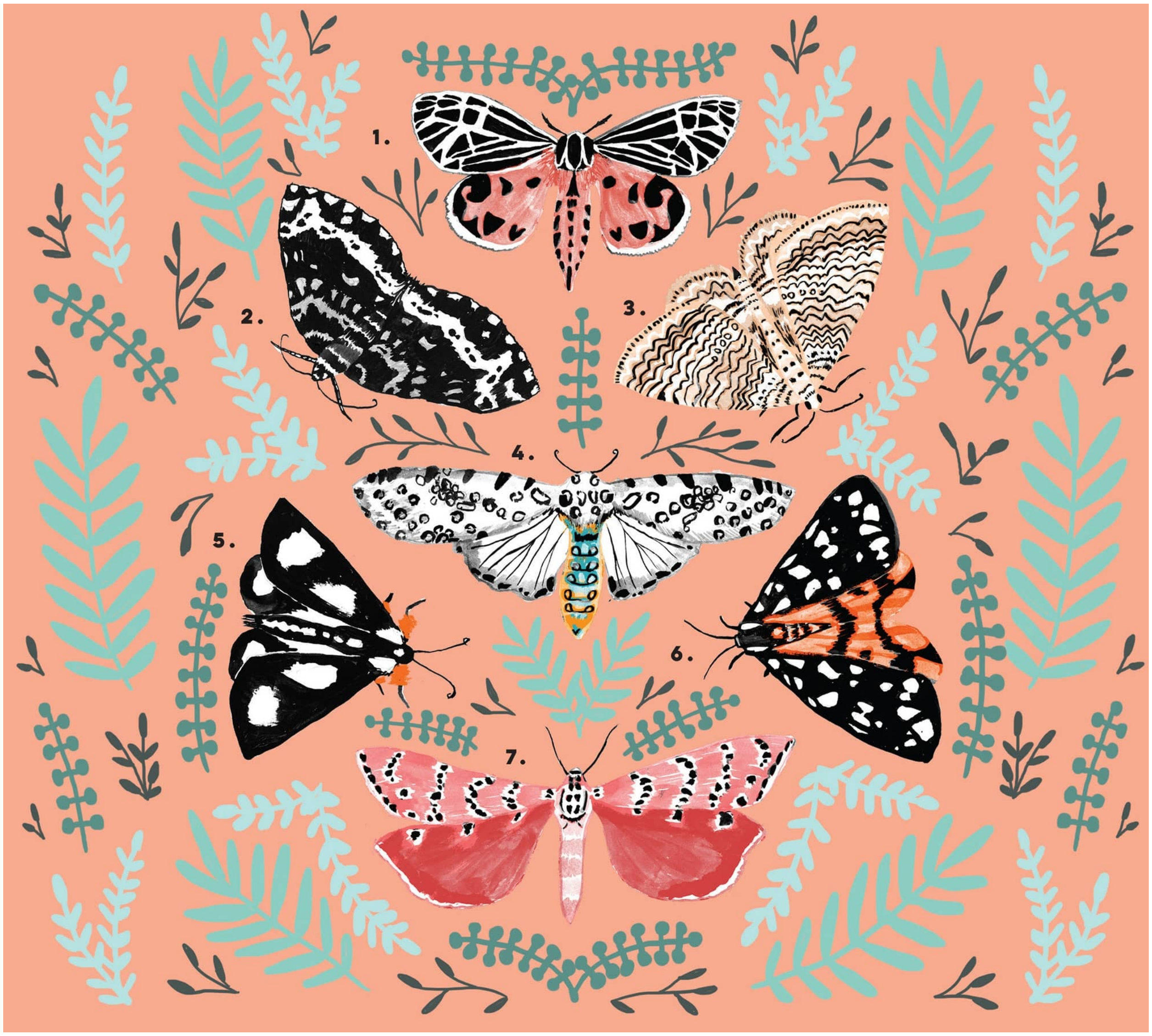
STEP 4. Here's where things get interesting. The butterfly's stripes and patterns require lots of research if you want them to be realistic. That said, if you just want to have fun, create any pattern you like. Once again, what matters is symmetry—make sure the patterns match as much as possible. We decided to use the black-and-white pattern of a zebra swallowtail.



STEPS 5 AND 6. To the butterfly's body, add an aura of light-brown hair around the thorax (the upper area) and a black line down the center of the abdomen (the middle and bottom areas). Finally, add long symmetrical antennae to the head and darken the eyes.

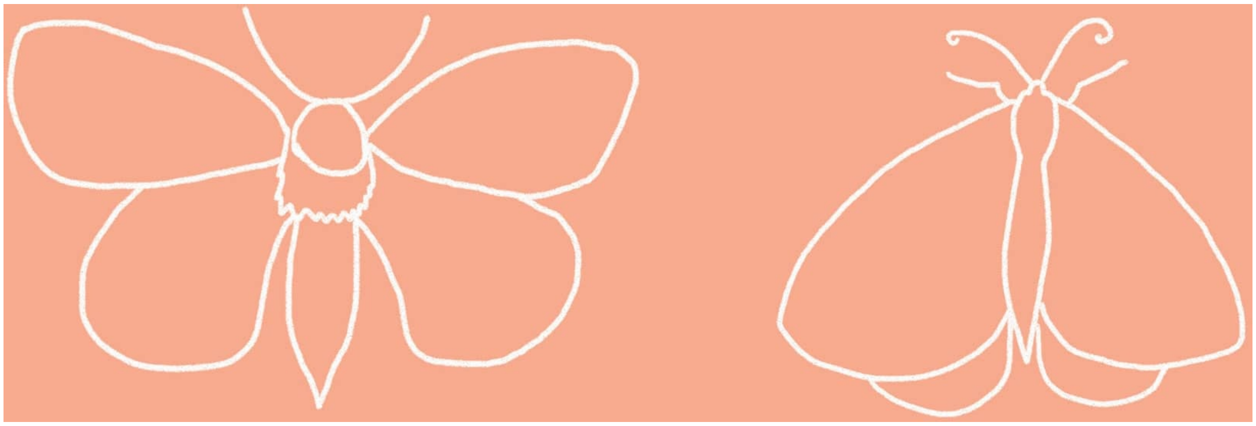


MOTHS

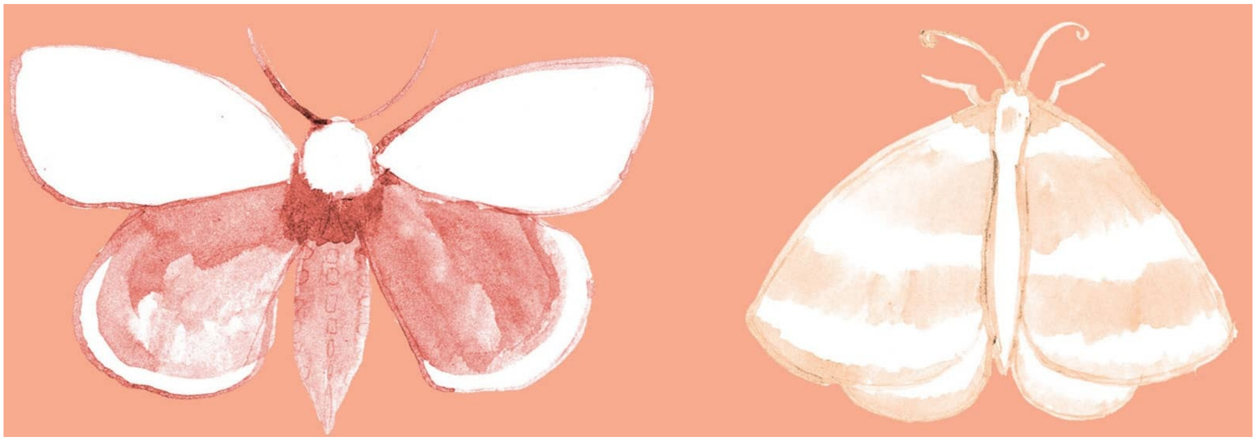


1. VIRGIN TIGER MOTH (GRAMMIA VIRGO)
2. SPEAR-MARKED BLACK MOTH (RHEUMAPTERA HASTATA)
3. SCALLOP SHELL MOTH (RHEUMAPTERA PRUNIVORATA)
4. GIANT LEOPARD MOTH (HYPERCOMPE SCRIBONIA)
5. EIGHT-SPOTTED FORESTER MOTH (ALYPIA OCTOMACULATA)
6. RANCHMAN'S TIGER MOTH (PLATYPREPIA VIRGINALIS)
7. BELLA MOTH (UTETHEISA ORNATRIX)

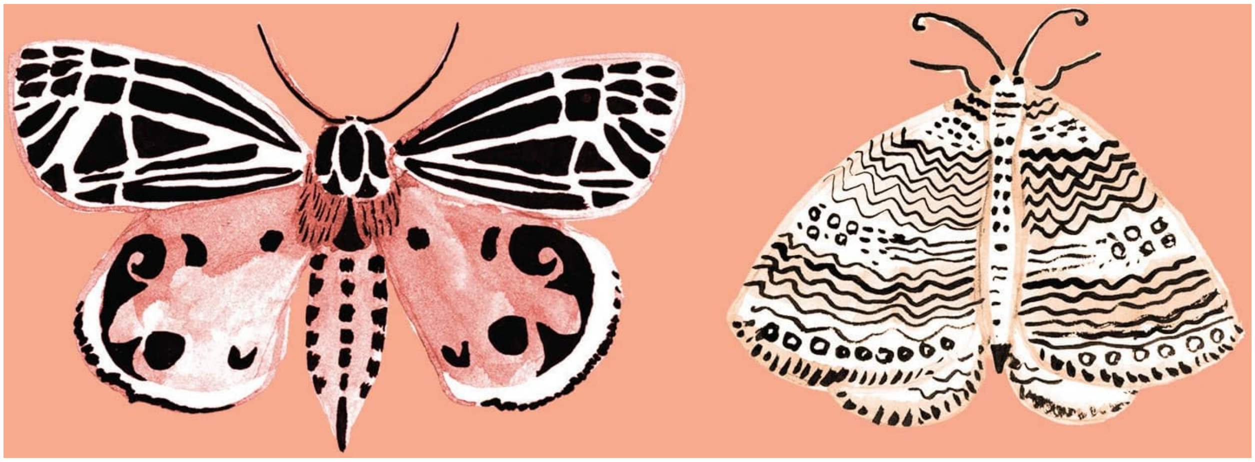
People think of moths as dull and brown, but some are as gorgeous as butterflies. The bodies of moths are thicker and fluffier than those of butterflies, and moths fold their wings flat against their backs (as opposed to vertically). Before you start drawing a moth, decide whether you're going to draw it flying or at rest, which will determine the position of its wings.



STEP 1. For the moth's basic armature, there are two options to choose concerning its depiction: (1) in motion (left), or (2) at rest (right). For motion, go plump—a plump, furry middle with broad wings. For a moth at rest, make the wings like teardrops, pushing out and toward the sides. Remember during rest the two front legs can be seen.

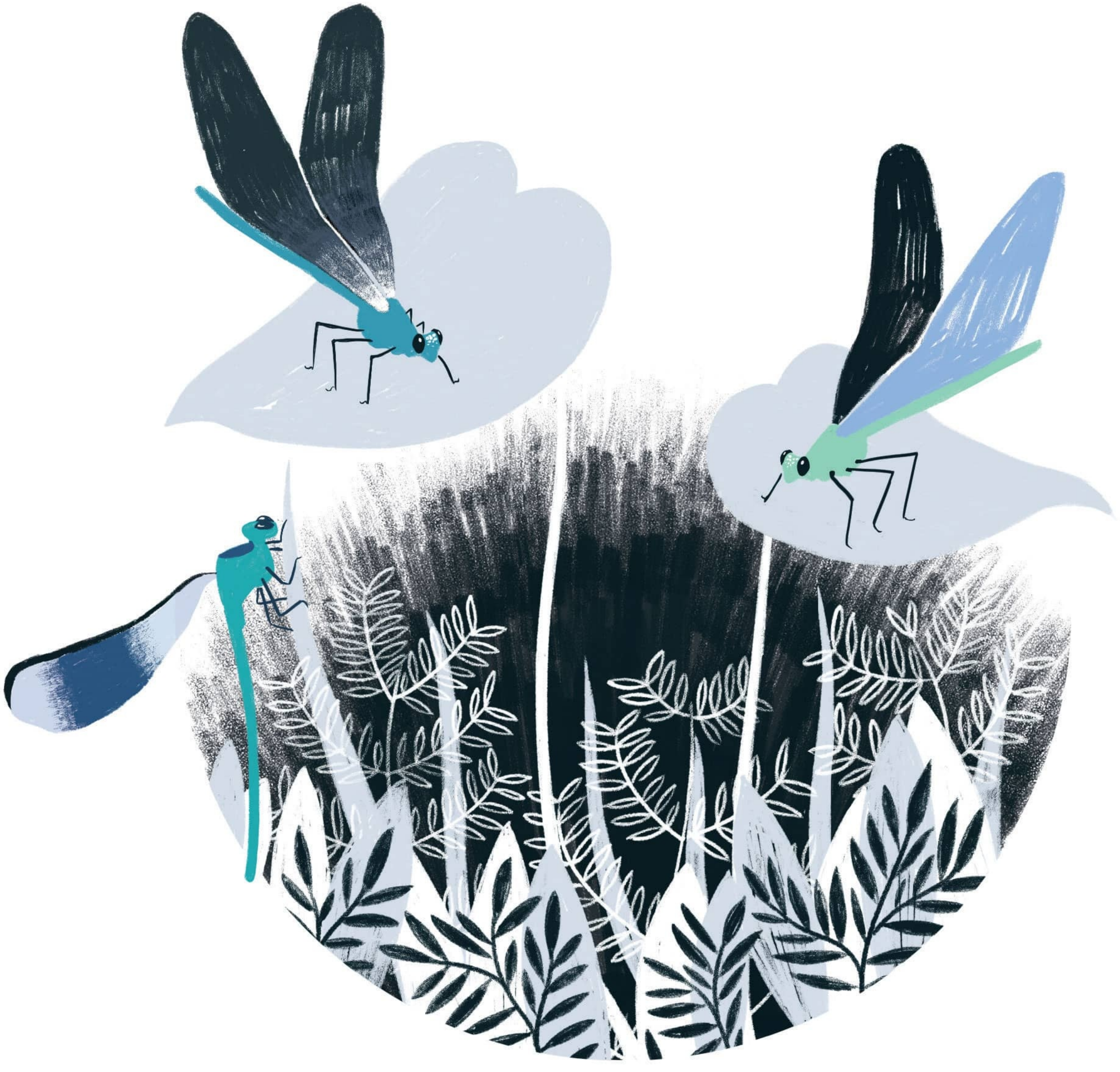


STEP 2. Fill in the moth using a white or off-white color and then add the base color. This will depend on which moth you paint, so have a look at what colors are underneath the patterns, and paint those areas in smooth, flat brushstokes.



STEP 3. Add the moth's pattern. Like the butterfly (see here) if you want it to be realistic you'll have to research, and symmetry is key. For our flying moth (left), we created the pattern using a similar technique to that of our giraffe (see here), while our resting moth (right) was created with lots of little detailed designs. Let yourself be free—nature is an uninhibited artist, especially when it comes to insect patterns.

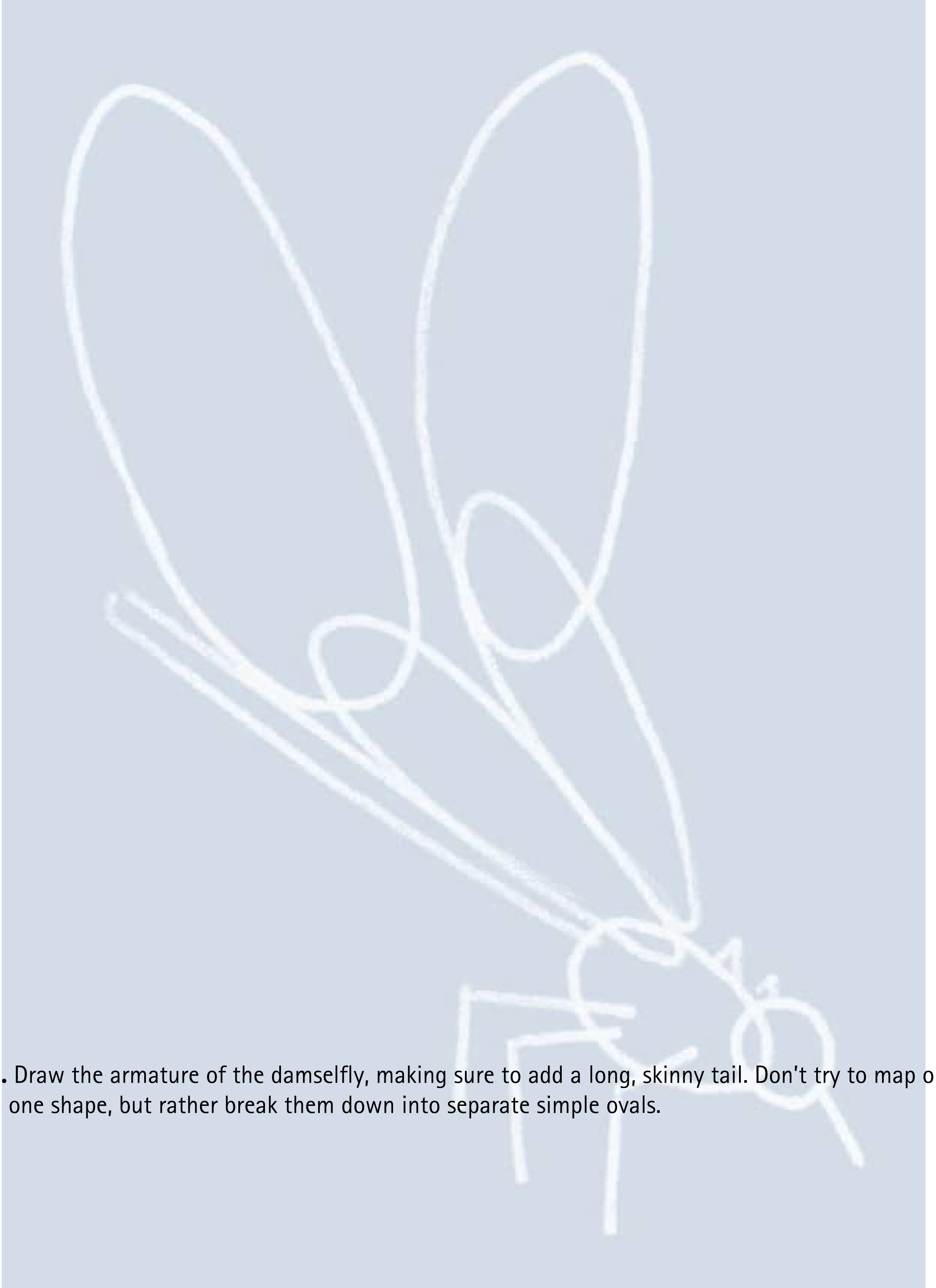
DAMSELFLIES



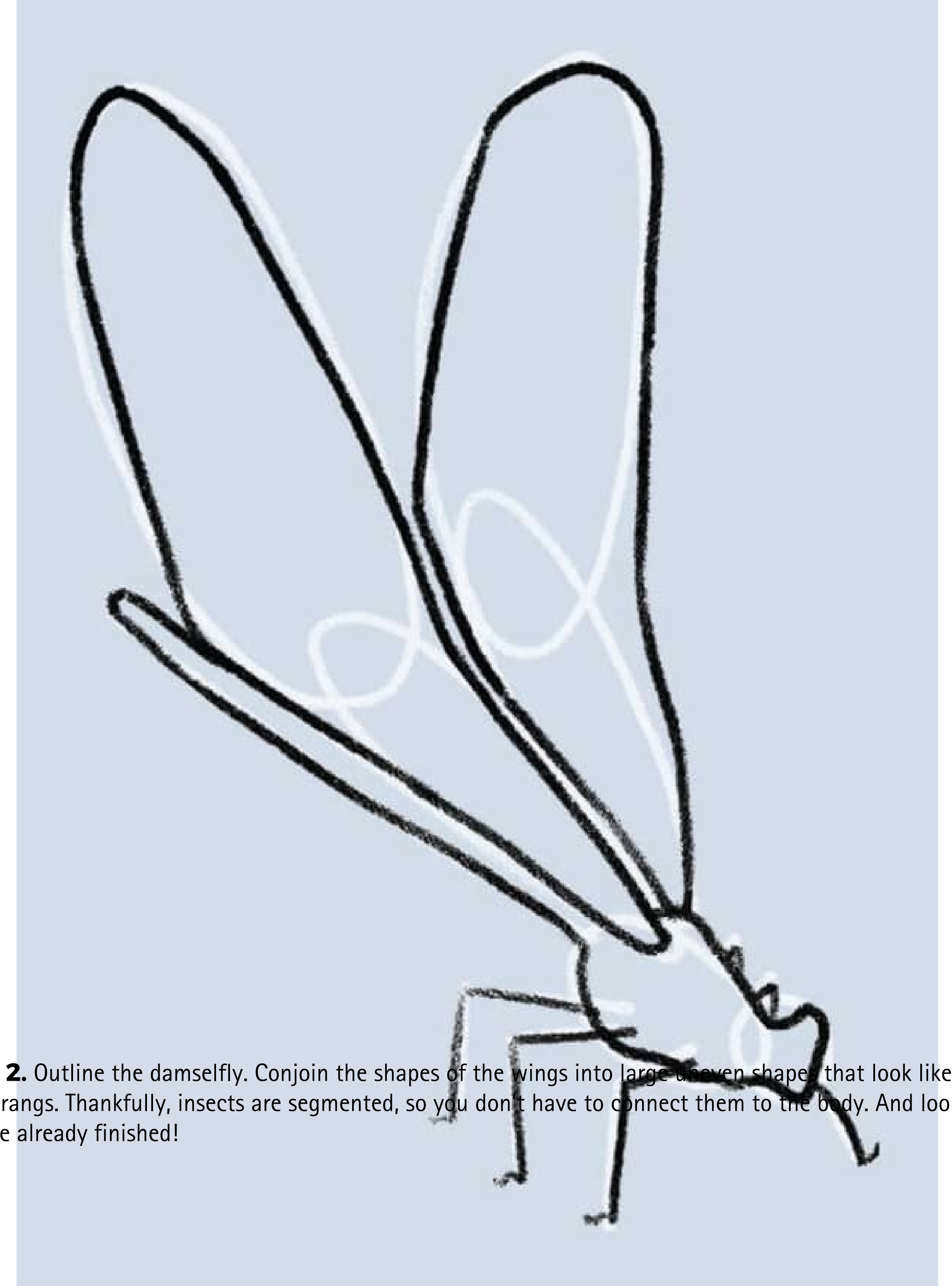
BANDED DEMOISELLE (CALOPTERYX SPLENDENS)

Damselflies, although similar, are not the same as dragonflies, and are some of the most stunning insects in the world, with their graceful, slender bodies and translucent, shimmering wings. Damselflies live near fresh water, since their young (nymphs) are semiaquatic. They are carnivorous, and feed on other, smaller insects. Damselflies are a bit of a challenge to paint, as it can be tricky to capture the way their colors change in the light, as well as how sparkly they are.

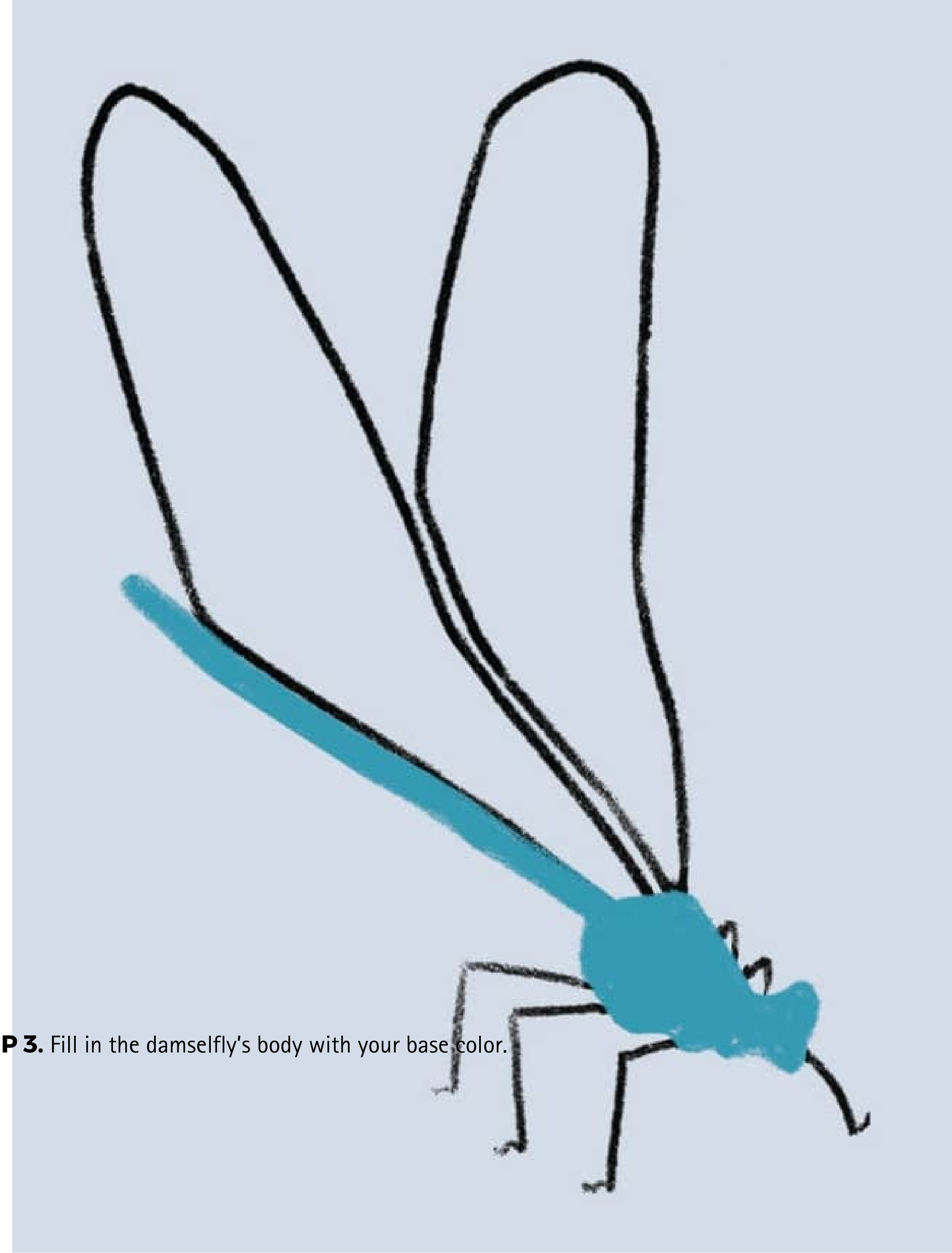
Try watering down the paint so you can see the color of the background coming through—or if using Photoshop, lower the opacity of the layer. I always feel lucky when I spot a damselfly skimming the water near a pond.



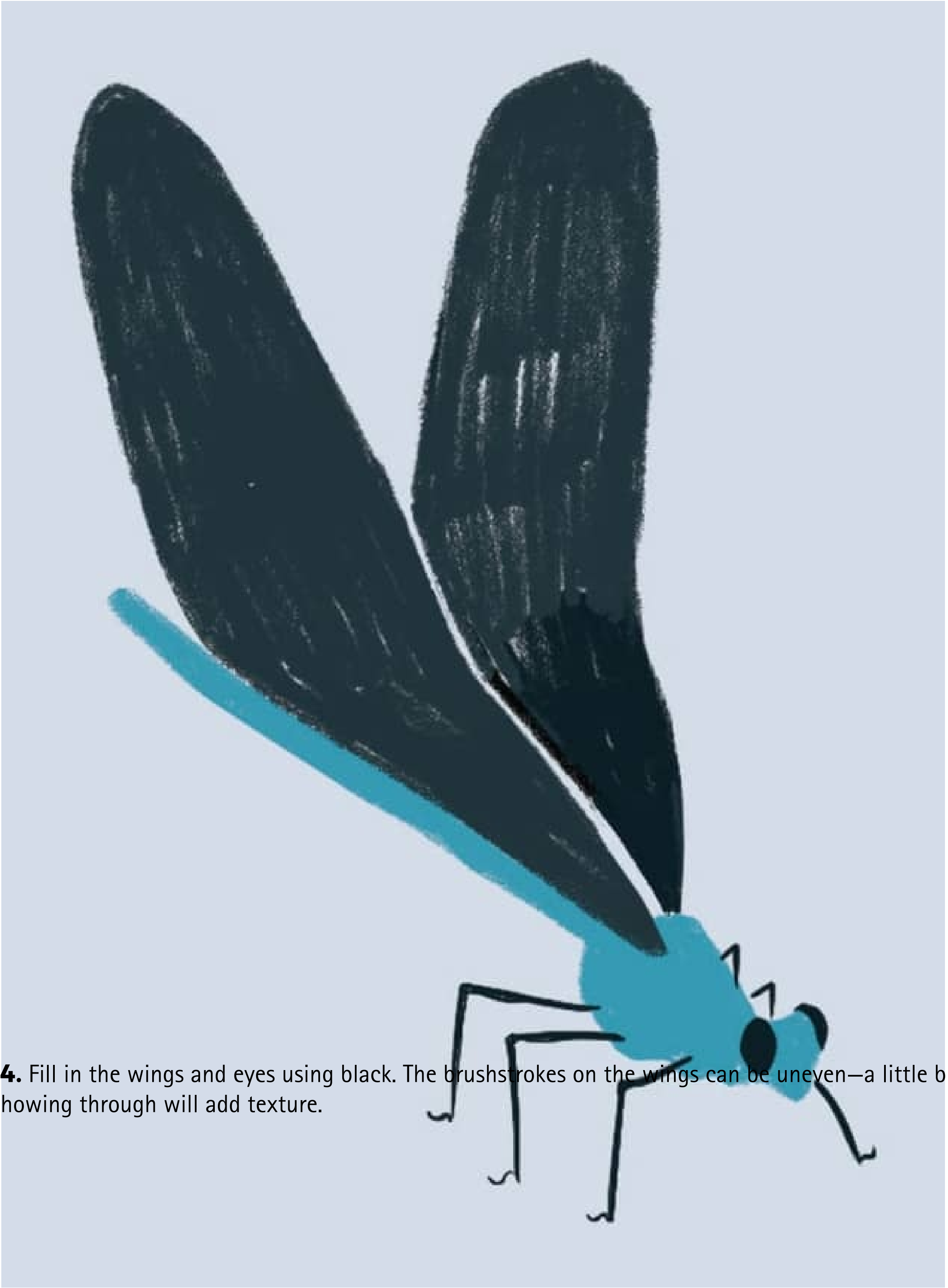
STEP 1. Draw the armature of the damselfly, making sure to add a long, skinny tail. Don’t try to map out the wings in one shape, but rather break them down into separate simple ovals.



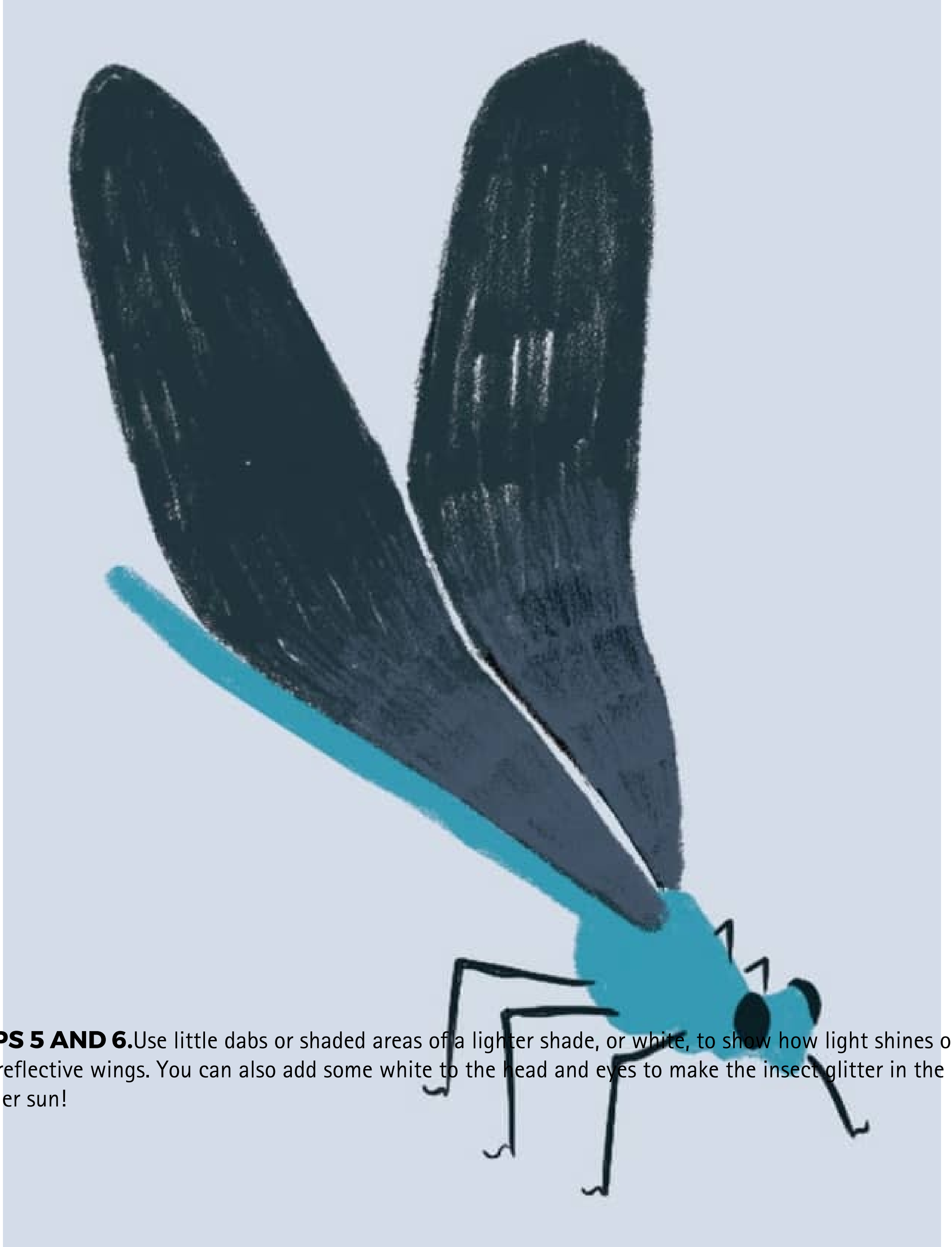
STEP 2. Outline the damselfly. Conjoin the shapes of the wings into large uneven shapes that look like boomerangs. Thankfully, insects are segmented, so you don't have to connect them to the body. And look, the legs are already finished!



STEP 3. Fill in the damselfly's body with your base color.

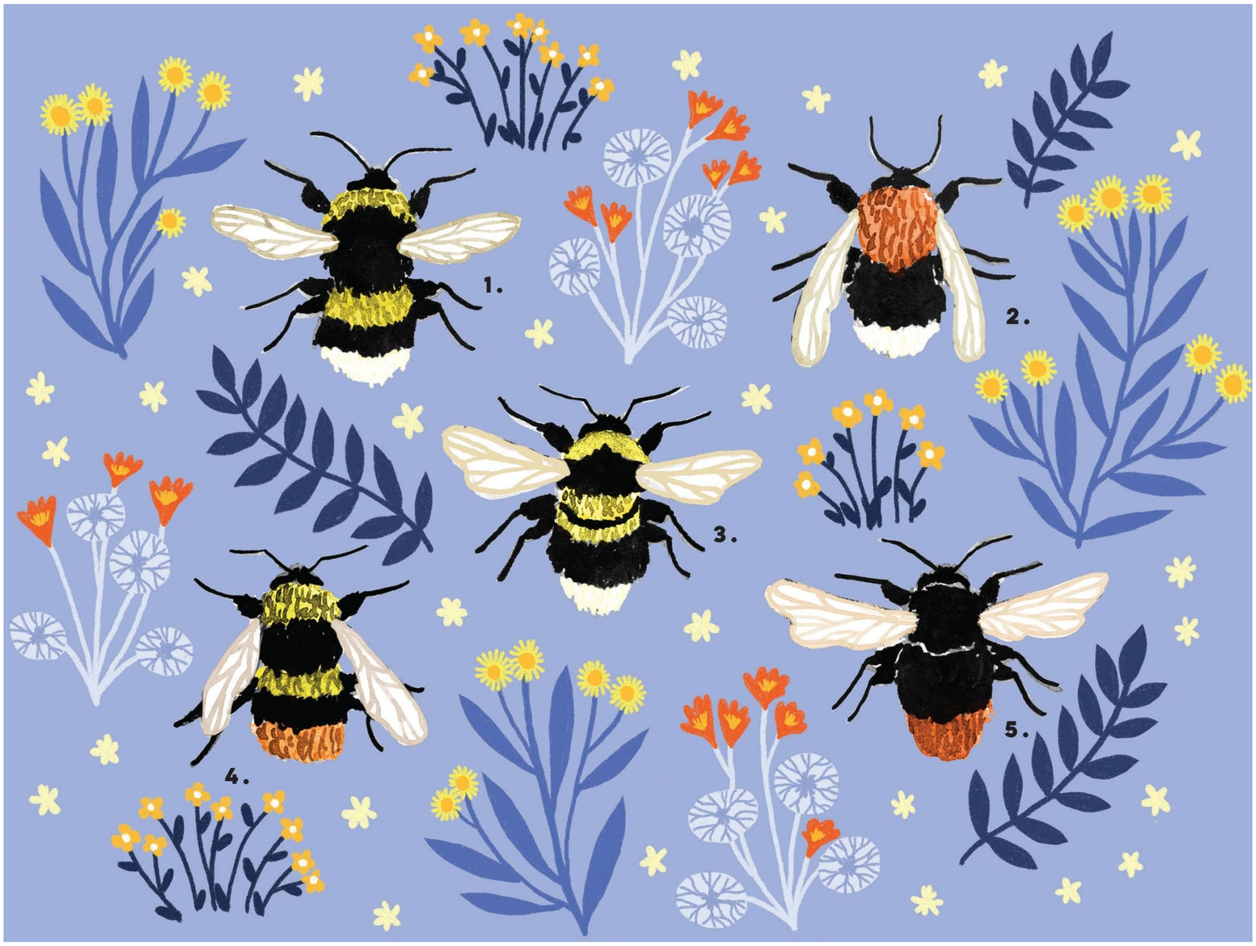


STEP 4. Fill in the wings and eyes using black. The brushstrokes on the wings can be uneven—a little bit of white showing through will add texture.



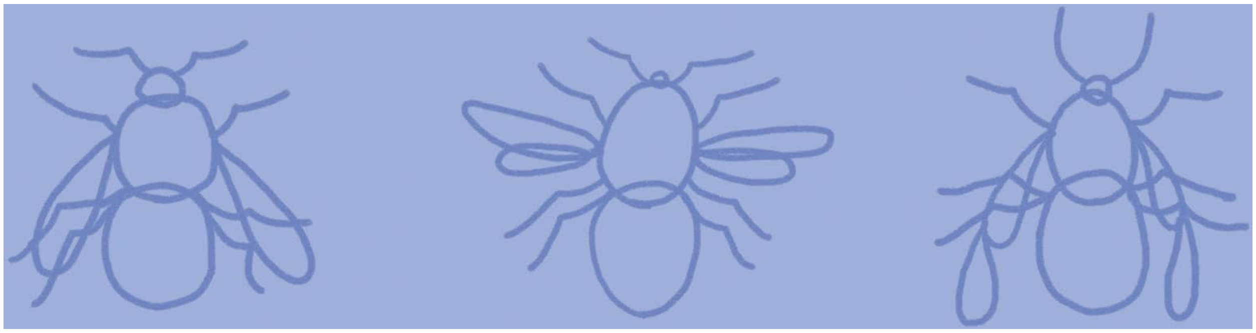
STEPS 5 AND 6. Use little dabs or shaded areas of a lighter shade, or white, to show how light shines off their reflective wings. You can also add some white to the head and eyes to make the insect glitter in the summer sun!

BUMBLEBEES

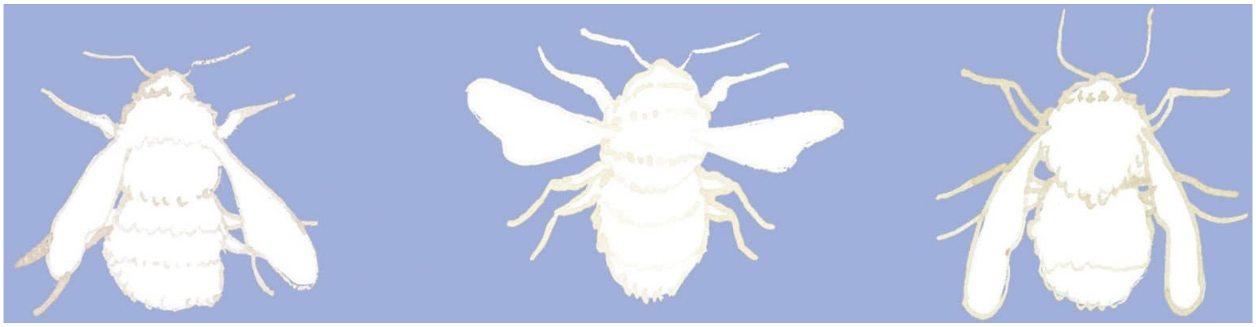


1. BUFF-TAILED BUMBLEBEE (BOMBUS TERRESTRIS)
2. TREE BUMBLEBEE (BOMBUS HYPNORUM)
3. HEATH BUMBLEBEE (BOMBUS JONELLUS)
4. EARLY BUMBLEBEE (BOMBUS PRATORUM)
5. RED-TAILED BUMBLEBEE (BOMBUS LAPIDARIUS)

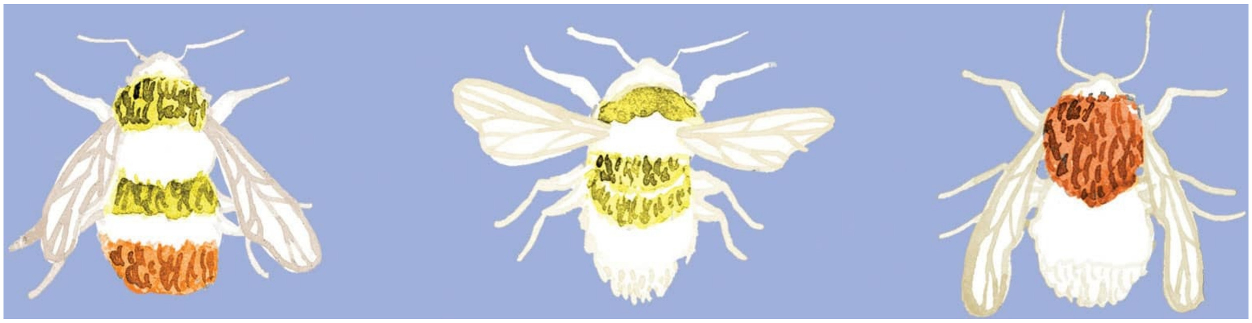
It is estimated that one third of our crops are pollinated by bees, and those crops contribute over $500 million to the world’s economy. Unfortunately, bees are in drastic decline, and it is thought that entire ecosystems will collapse without our precious pollinators. Who would have thought that such tiny creatures could have such a massive impact? I used to be a little afraid of bees because of their sting, but after understanding how important they are, I grew to love them. There are many different types of bees, so if you would like to paint a specific species, pay close attention to the colors and number of stripes. We wanted our three bees above to look as cute as possible, so we emphasized their fluffiness and delicate wings.



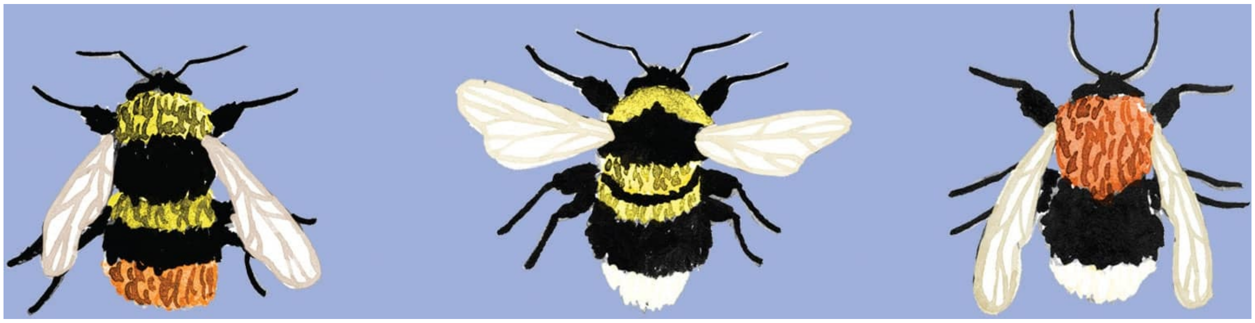
STEP 1. Start by making the bumblebees' armatures simple and plump. Their bodies look a litttle like snowmen—one small circle for the head, one big circle for the top body, and one bigger circle for the bottom body. Their wings, meanwhile, are thin teardrop shapes. Don't forget the legs and antennae.



STEP 2. Outline the bumblebees with yellow or orange, adding fur around the edges of their heads and bodies.



STEP 3. Continue to add more fur to the bumblebees, using quick brushstrokes of yellow or orange. Apply different colors to each body section—one with stripes (left), one with a middle section (center), and one with a blank bottom section (right). Add off-white or yellow lines to the wings to emphasize their segments.



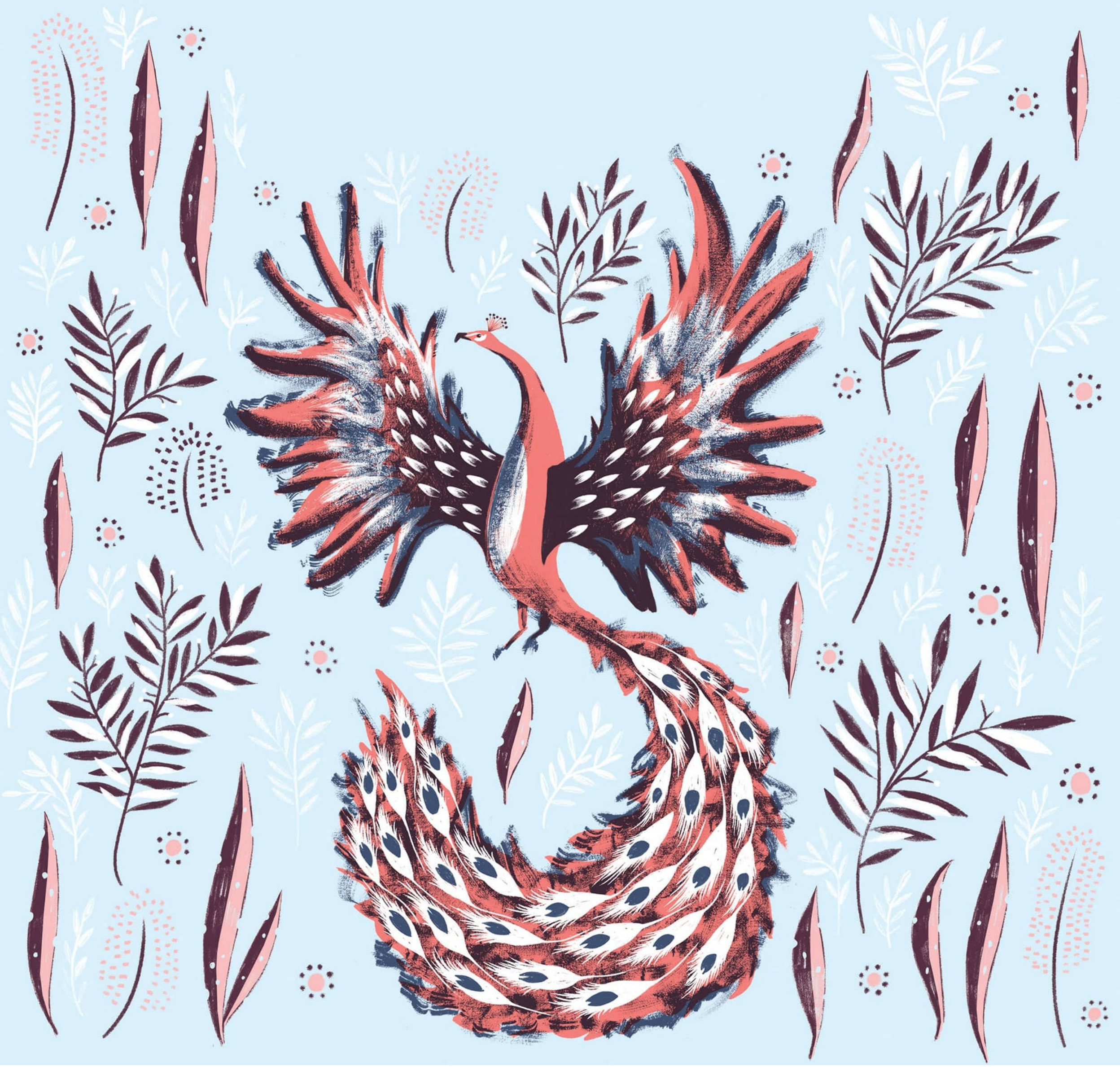
STEP 4. Add black in between the furry body sections to give stripes to the bumblebees. Then fill in the legs and antennae with black. Some bumblebees have white behinds, so feel free to leave a little white tuft on the bottom!

Mythical Creatures

Humans have been writing stories about mythical creatures for thousands of years. Although some of our most well-known mythology originates from ancient Greece, every country has its own set of myths and legends—with some unique to specific regions (I’ve always loved Cornish mythology, with mermaids, giants, and pixies).

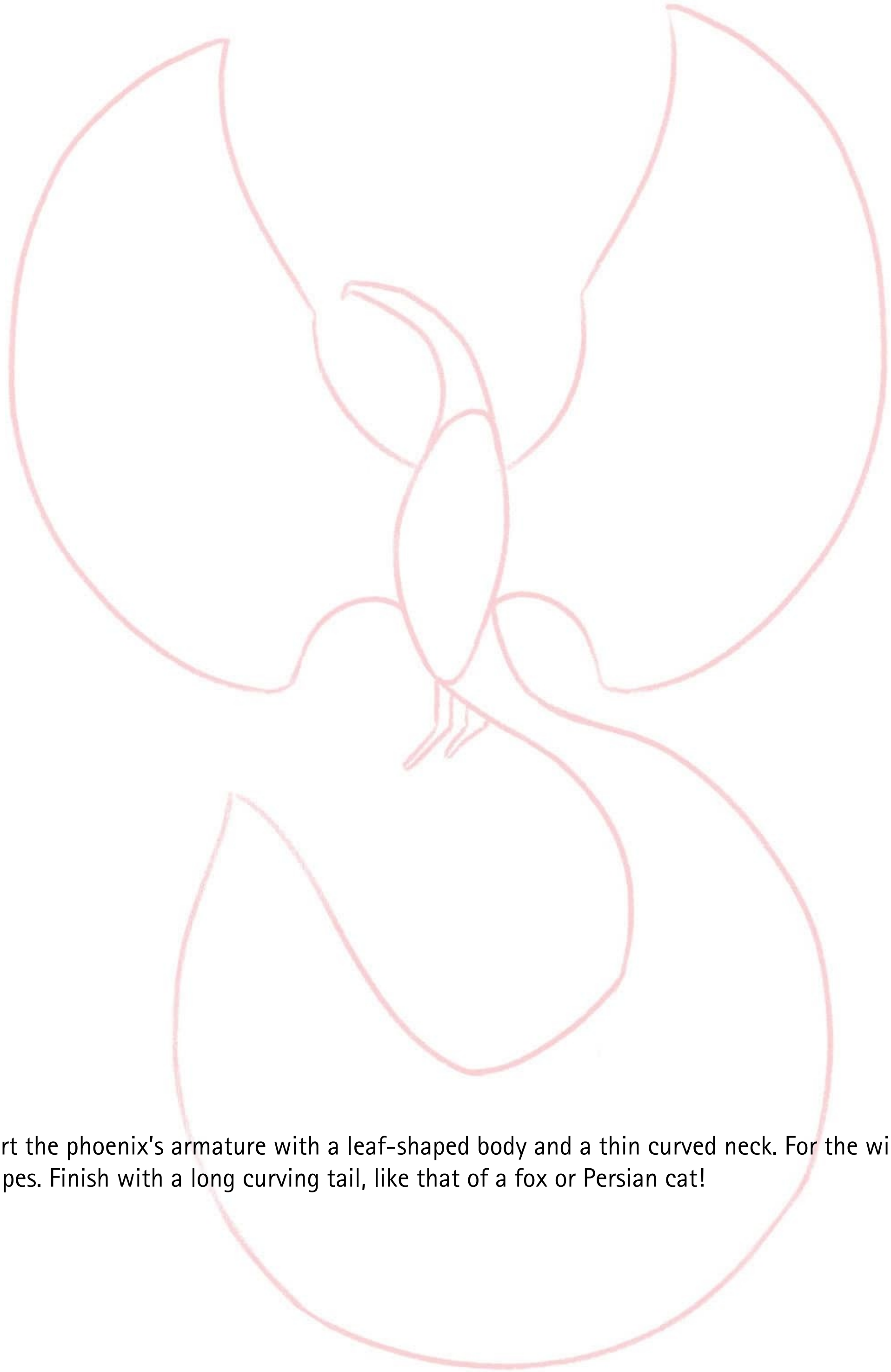
The beauty of drawing mythological creatures is that because they are (probably) not real, you’re the one who chooses their shapes, colors, and patterns—and this is where the storytelling component of illustration begins to emerge. Remember that many mythical creatures are combinations of existing animals, so if you’re having trouble, double back to previous sections in the book for research!

PHOENIX

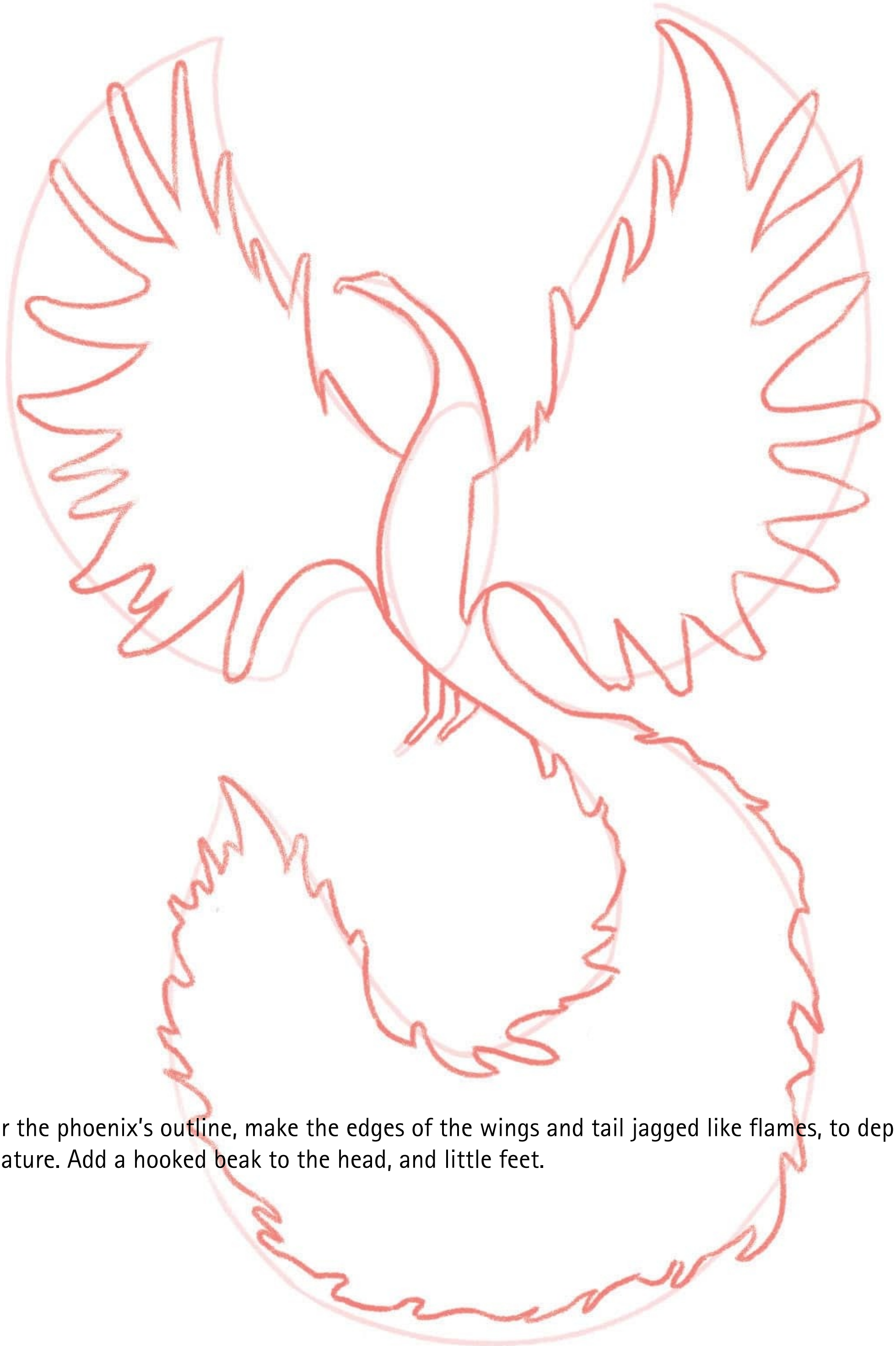


The phoenix is a well-known symbol of rebirth, because when it dies it bursts into flames and is reborn from its own ashes. A large, magnificent bird, the phoenix is often portrayed in reds and oranges to symbolize its fiery origins. Phoenixes, and creatures like them, can be found in mythologies from all over the world, including Greece, Egypt, North America, Russia, China, and Japan. The phoenix's association with fire means we can use awesome, bright colors and flame shapes when illustrating it. In our example here, we tried to make each of the feathers look like a flame, and, taking inspiration from a peacock, gave the phoenix a long neck and elegant body. We depicted it with spread wings and a flowing tail to give a sense of immensity and majesty.

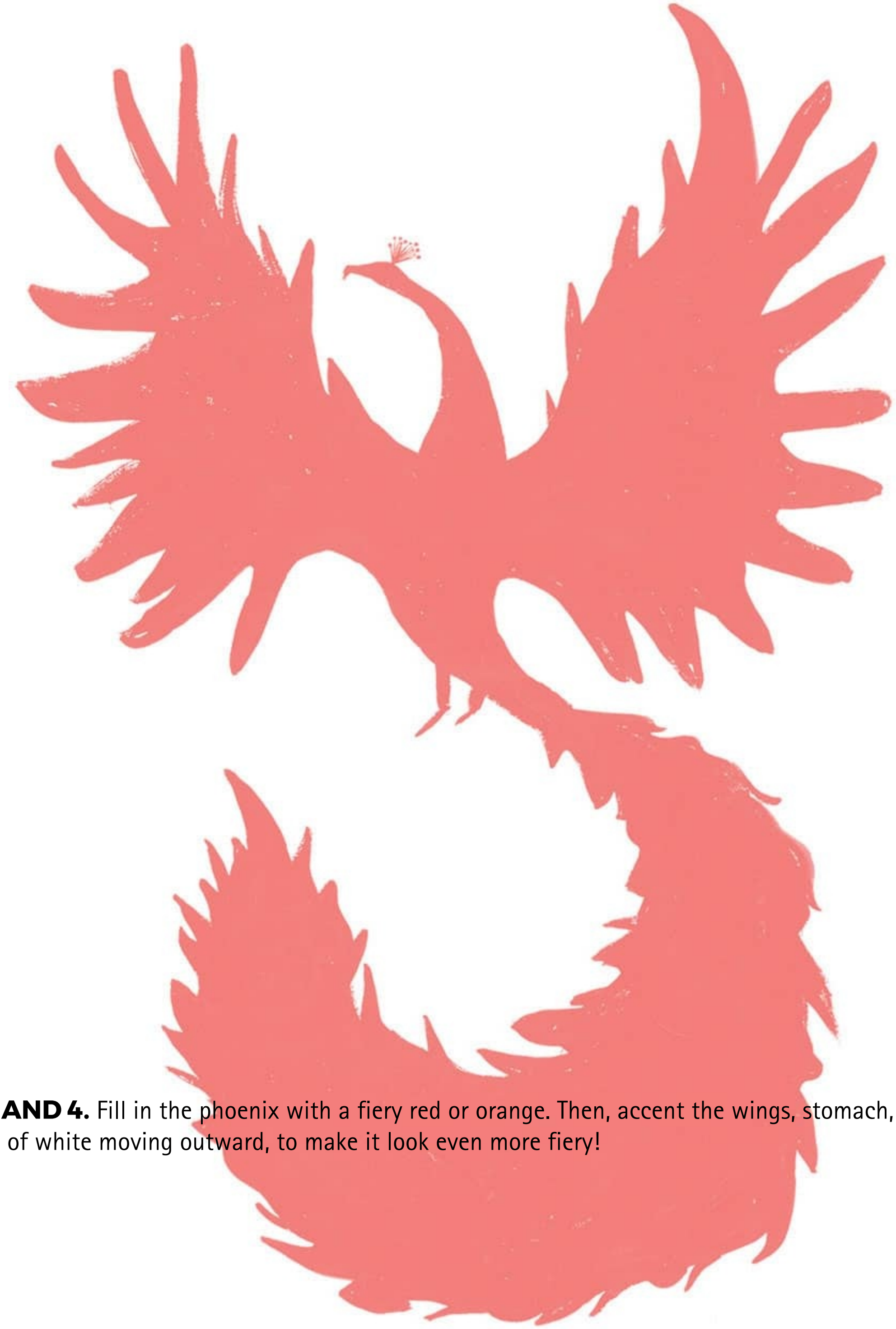
We had fun mixing various bird parts to make our phoenix—a peacock's crown and plumage pattern, a flamingo's beak, and so on. However, this is just *our* version—how do you picture the phoenix? Feel free to make a new creature that is unique to you.



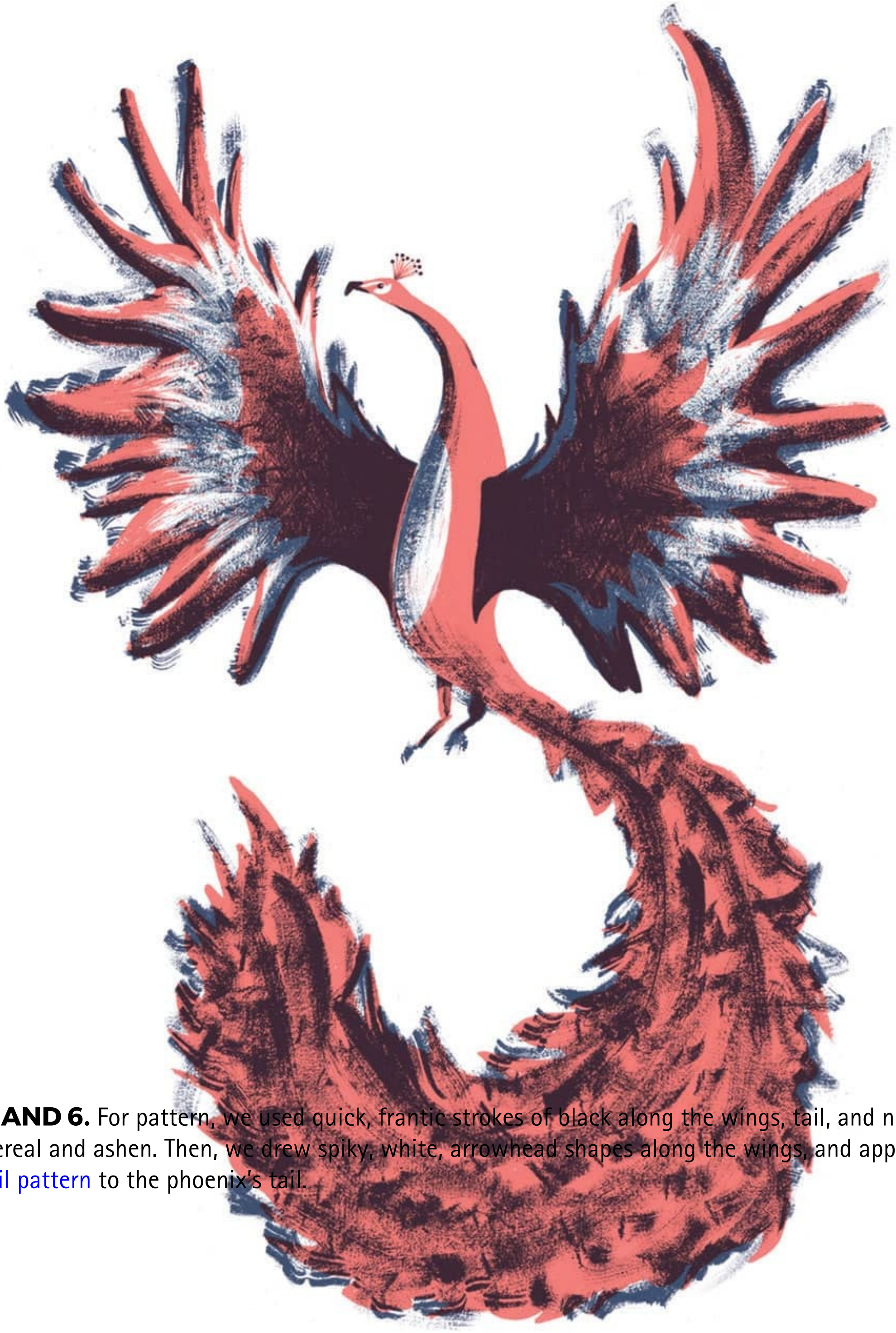
STEP 1. Start the phoenix's armature with a leaf-shaped body and a thin curved neck. For the wings, add two large fan shapes. Finish with a long curving tail, like that of a fox or Persian cat!



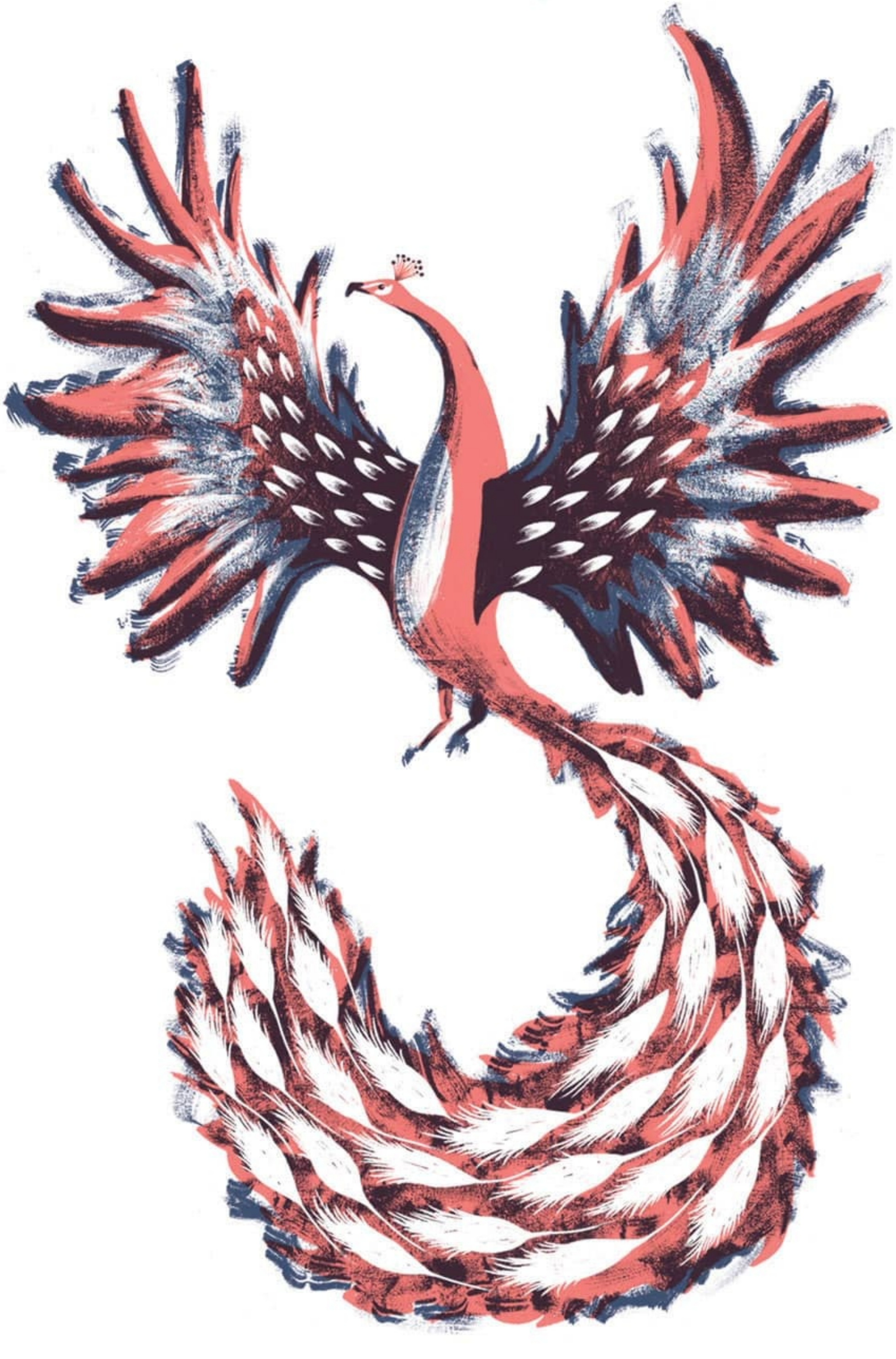
STEP 2. For the phoenix's outline, make the edges of the wings and tail jagged like flames, to depict the bird's fiery nature. Add a hooked beak to the head, and little feet.

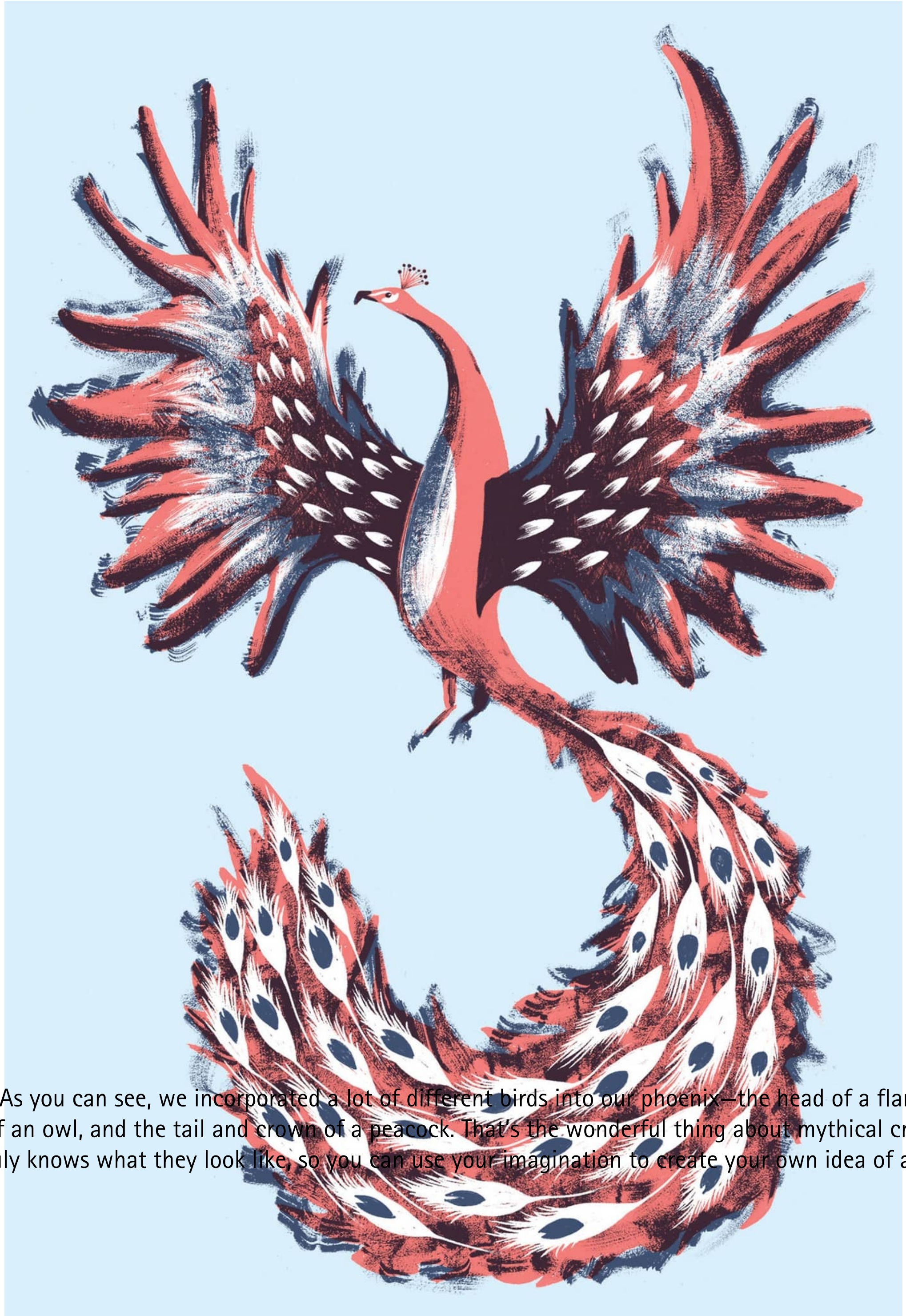


STEPS 3 AND 4. Fill in the phoenix with a fiery red or orange. Then, accent the wings, stomach, and head with blasts of white moving outward, to make it look even more fiery!



STEPS 5 AND 6. For pattern, we used quick, frantic strokes of black along the wings, tail, and neck to make it look ethereal and ashen. Then, we drew spiky, white, arrowhead shapes along the wings, and applied a white peacock tail pattern to the phoenix's tail.

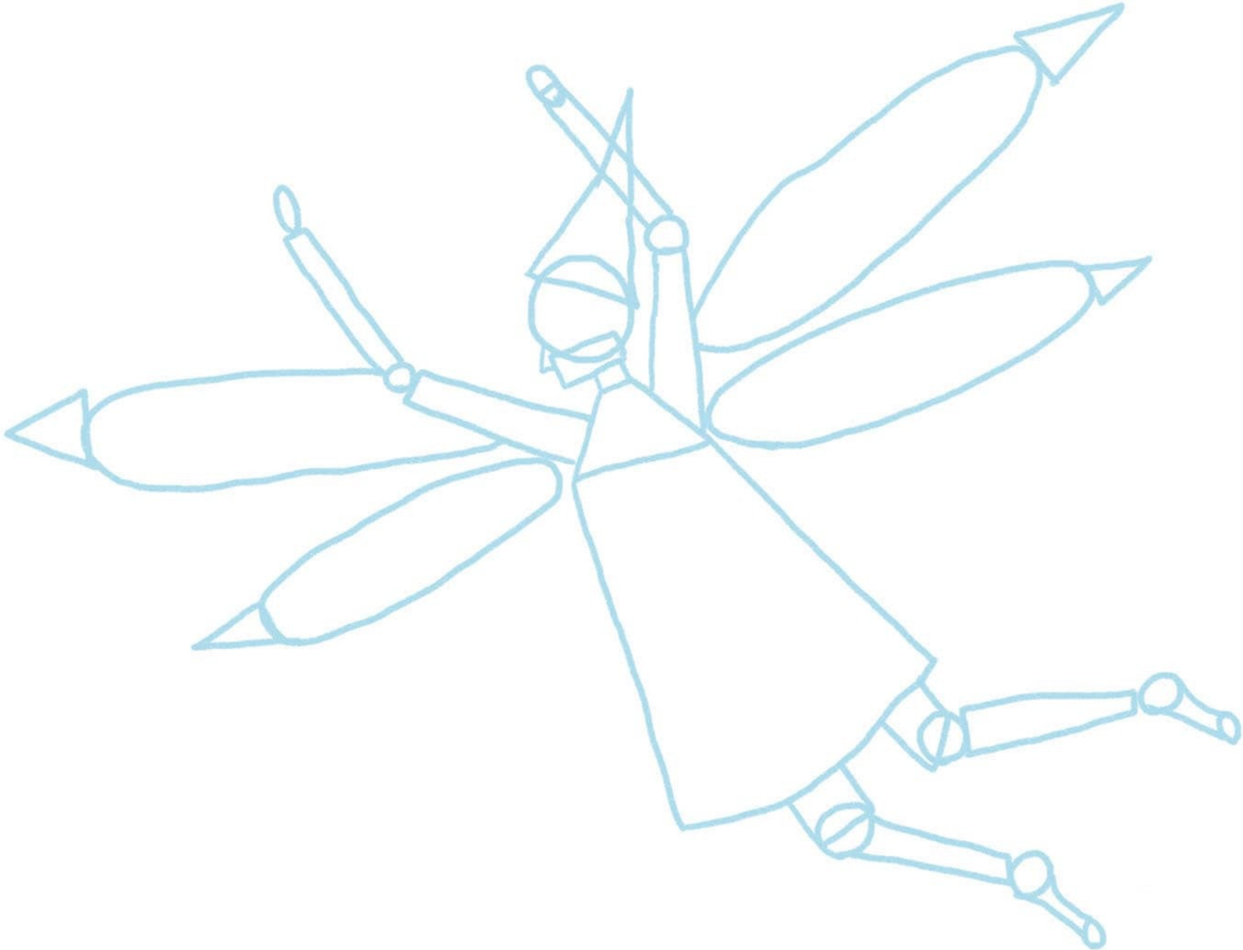




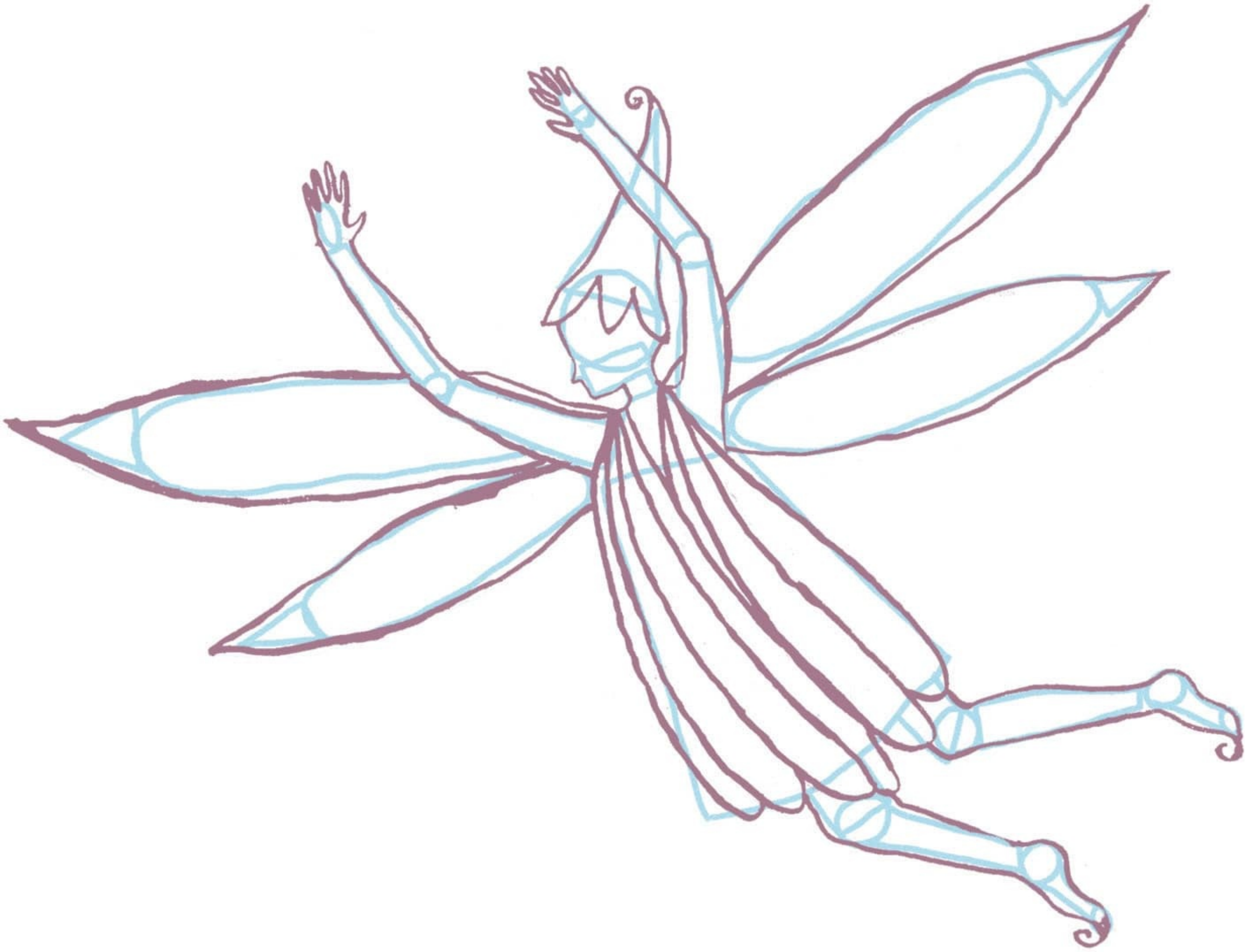
STEP 7. As you can see, we incorporated a lot of different birds into our phoenix—the head of a flamingo, the feet of an owl, and the tail and crown of a peacock. That's the wonderful thing about mythical creatures—no one truly knows what they look like, so you can use your imagination to create your own idea of a phoenix!

FAIRIES

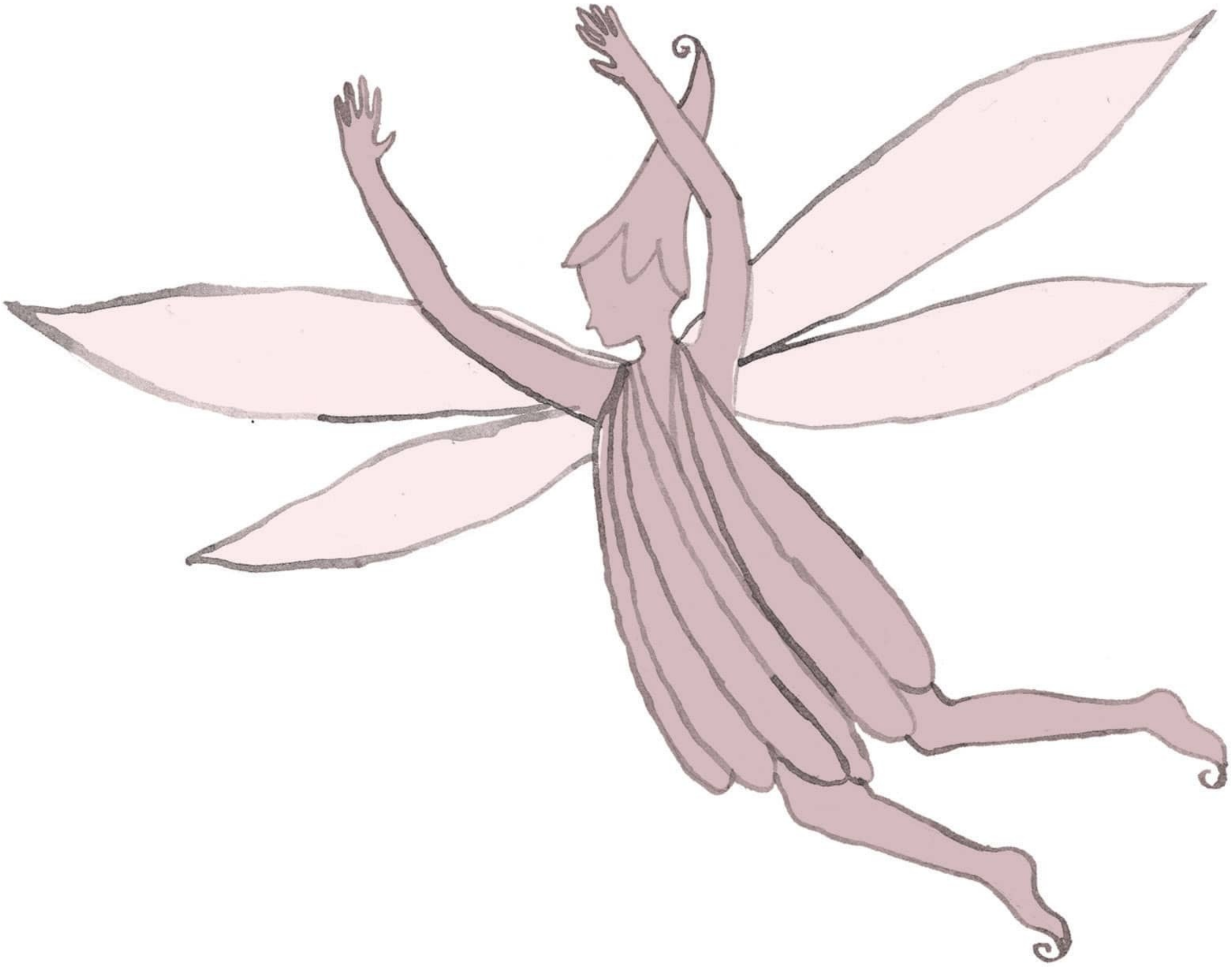
Fairies are most often found in European folklore, especially in Cornish, Scottish, and Welsh tales, although most modern fairy imagery comes from William Shakespeare’s *A Midsummer Night’s Dream*. Fairies can be helpful or mischievous, using their powers for good or naughtiness. But be careful—in plenty of old legends, *Unseelie* (dark) fairies are mean, dangerous, and downright scary if you don’t play by their rules! There are so many different ways to draw a fairy that it is hard to pick just one. We went for a more traditional depiction of a fairy as a humanlike creature with wings and flower clothing. Some people paint fairies as camouflaged creatures that look like the plants they live in, like our seadragon (see here).



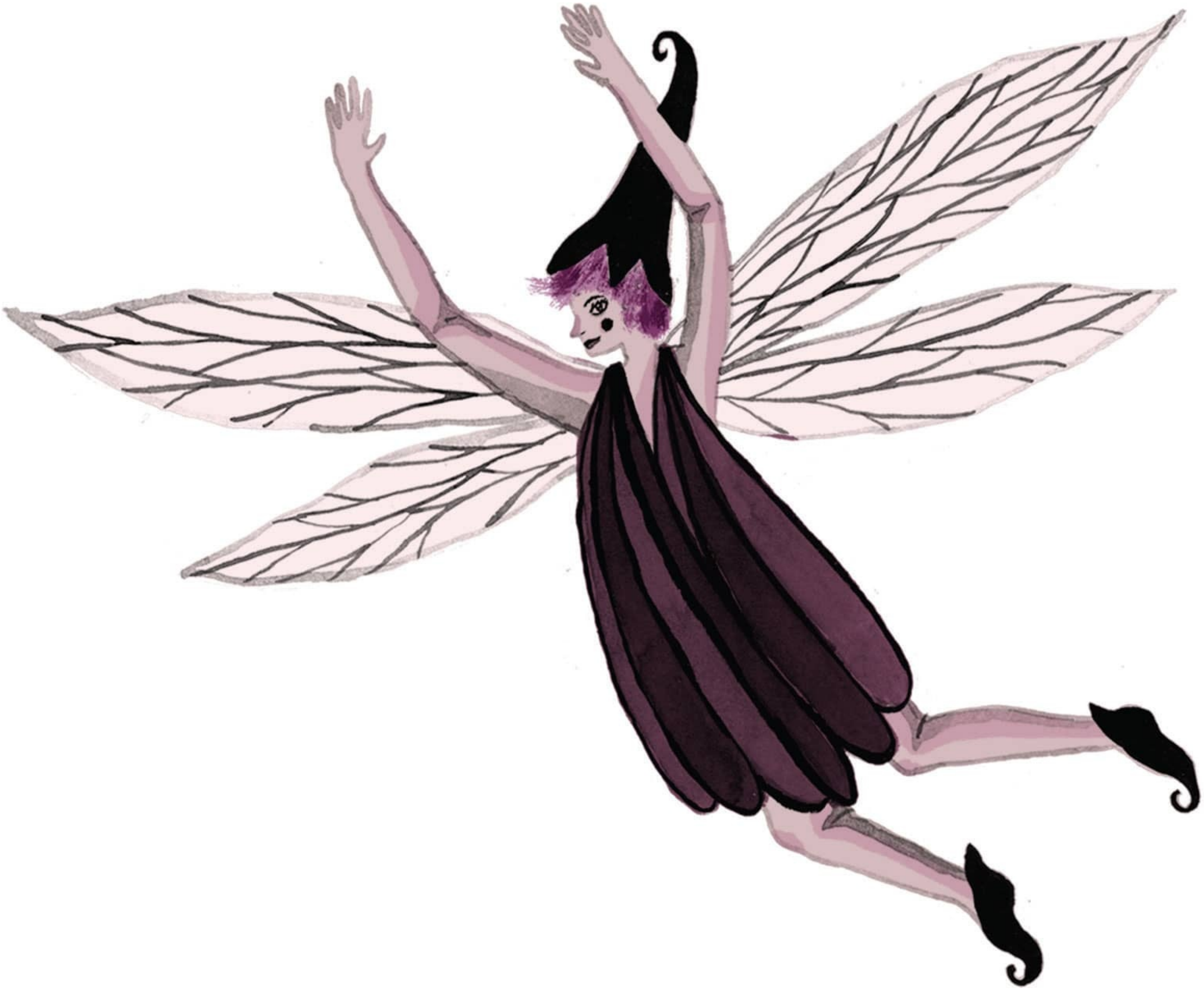
STEP 1. For our fairy's armature, draw long tin-man-looking rectangles for each segment of the limbs, connecting them with circles at the joints. The body can be a large triangular dress, and the wings can be long teardrop shapes like the ones we used for the bumblebee's wings (see here). If you want, add a little triangle fairy hat on top of her head.



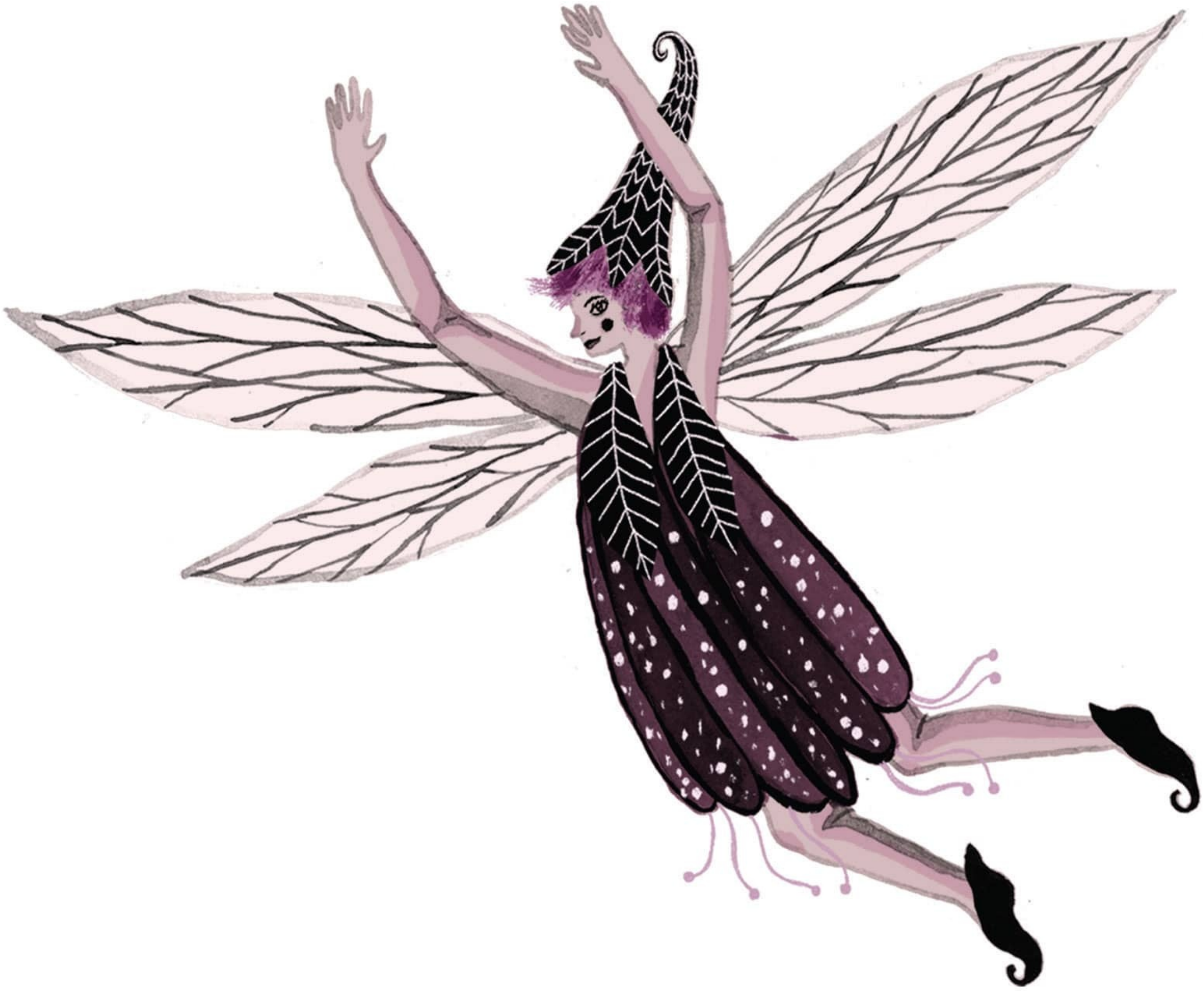
STEP 2. Outline the fairy in the base color, making sure to add human features such as fingers and noses. Erase or paint over the shapes. Let your imagination run wild with the dress, cap, and shoes—we added flower petals and curly toes.



STEPS 3 AND 4. Fill in the fairy's body and wings with the base colors. Shade the fairy's dress and limbs using various tones of purple (or whatever color you like!). You can also use these colors to outline her facial features and to give her colorful hair.

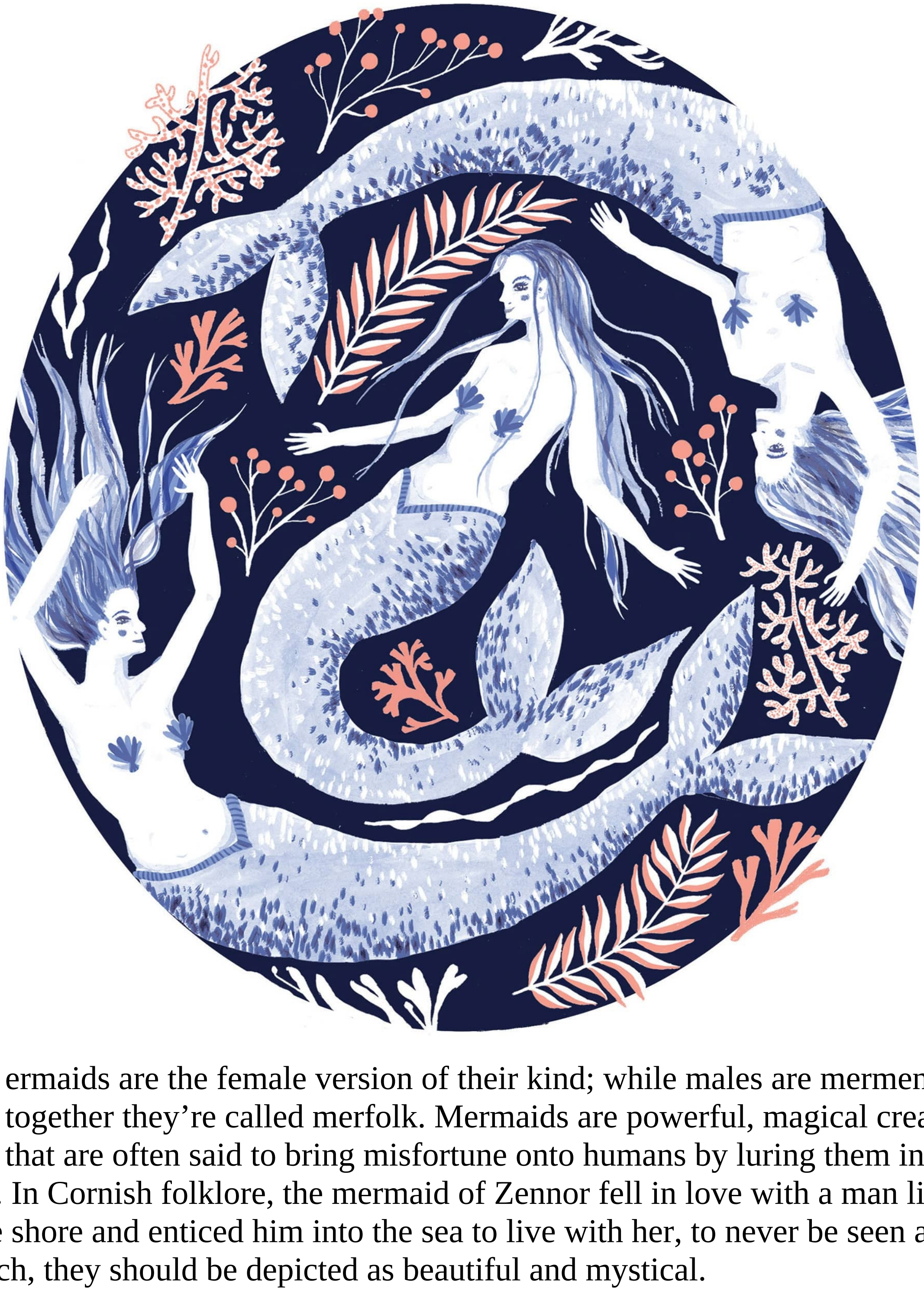


STEP 5. Use dark purple or black to color in the fairy's cap and boots. You can also darken her dress to create a petal-like pattern, like we did. Then use a thin brush or pen to add lines to her wings, as well as to the eyes and mouth.

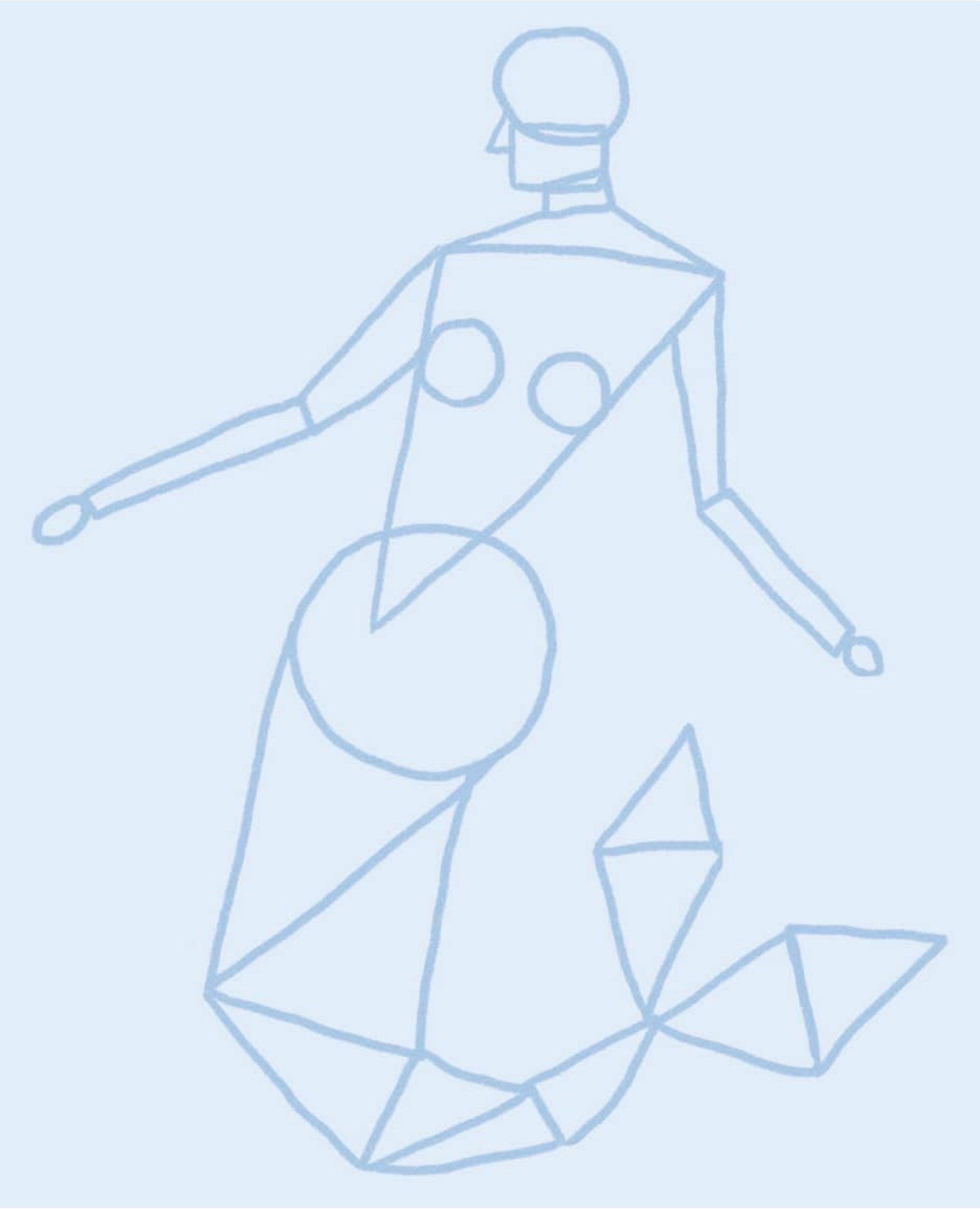


STEP 6. Finally, use a thin lines to add patterns and fun details to the fairy. Leaf-or insect-looking lines to the wings add a nice, natural touch to her cap and top of her dress, while tiny starlike spots to the bottom of the dress make her look like she's covered in fairy dust. Light purple or pink tassels also make the dress look especially fancy! Fairies are known to dress in everything from moss to cobwebs, so let your imagination go wild!

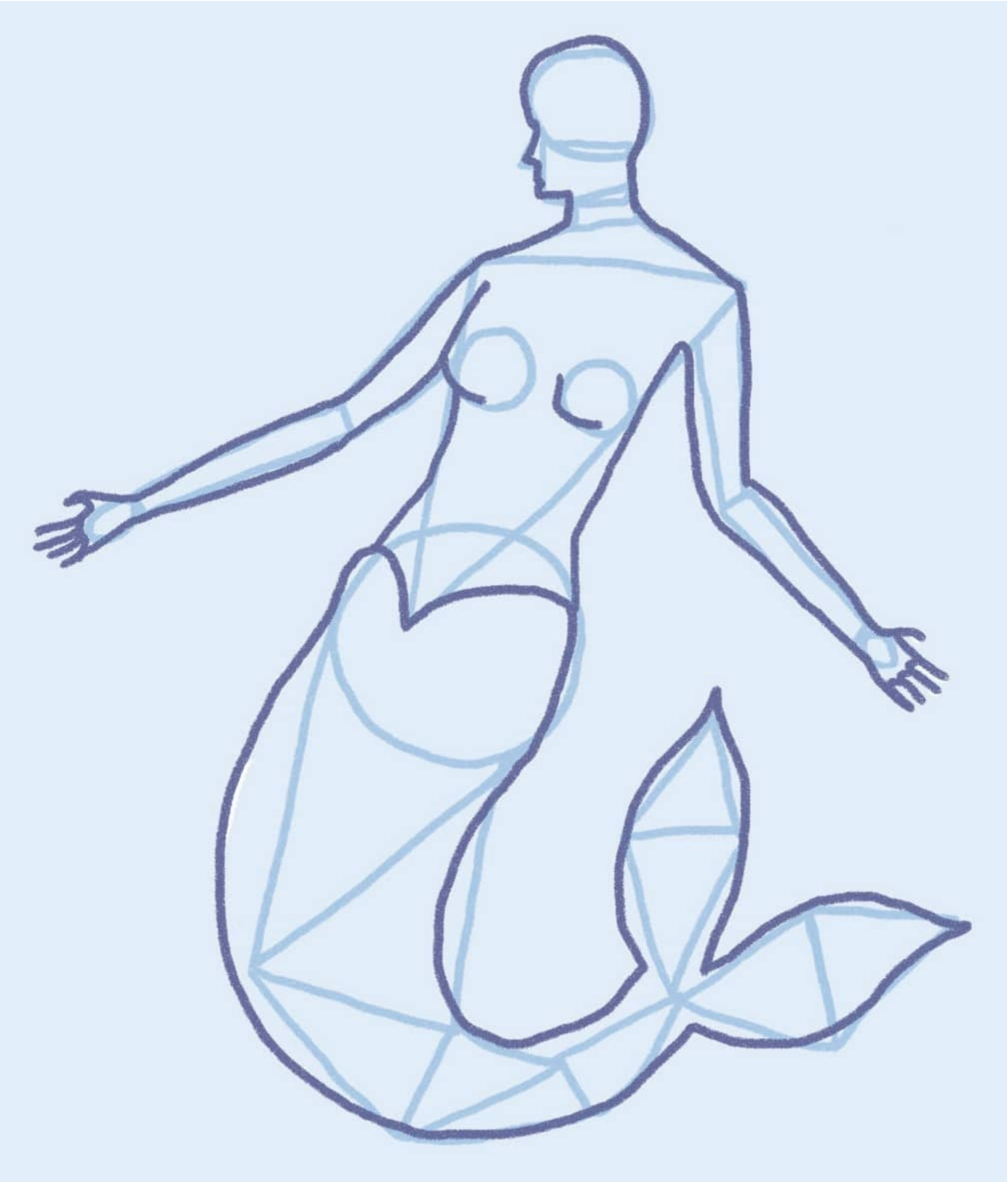
MERMAIDS

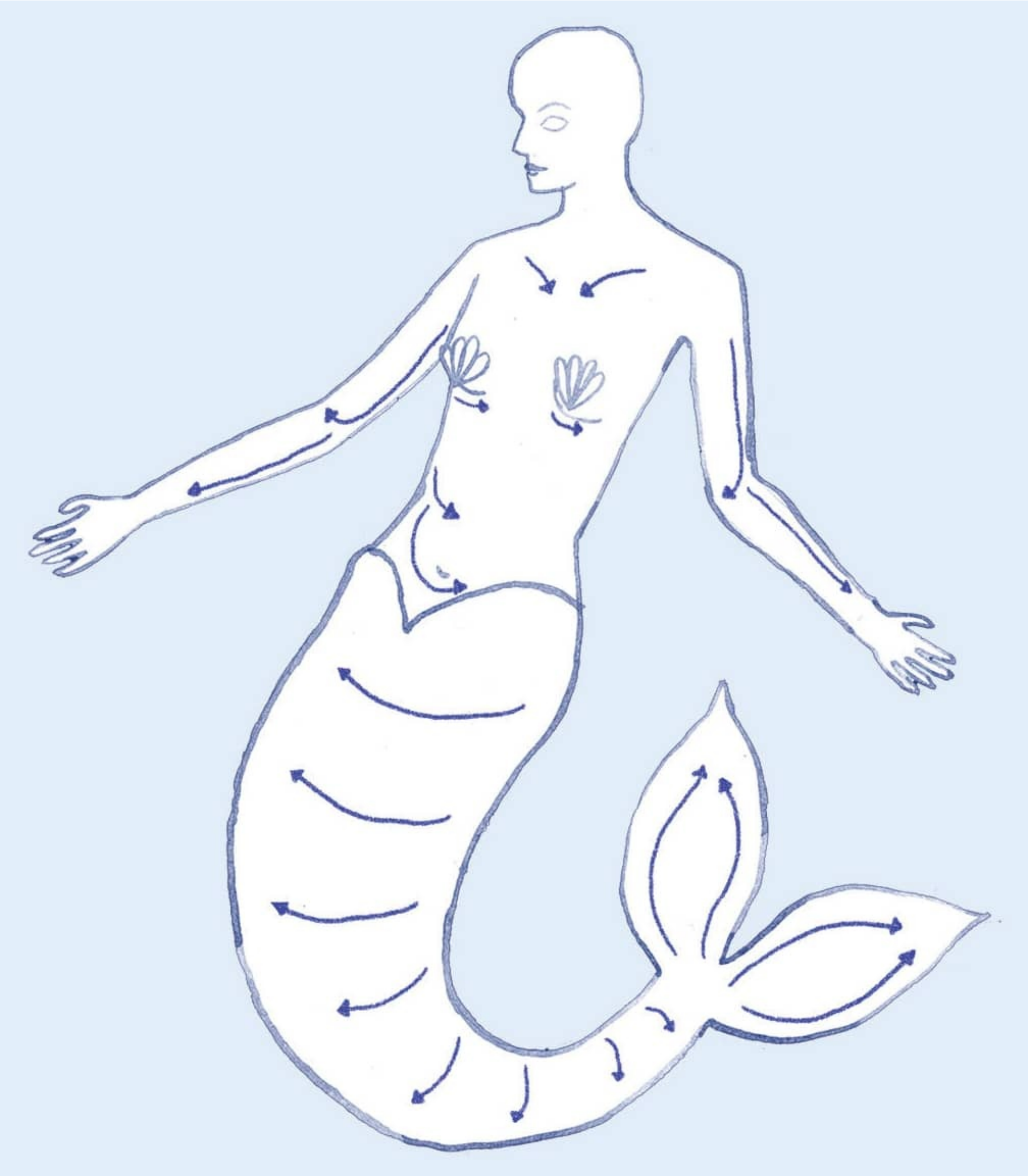


Mermaids are the female version of their kind; while males are mermen, and together they’re called merfolk. Mermaids are powerful, magical creatures that are often said to bring misfortune onto humans by luring them into the water. In Cornish folklore, the mermaid of Zennor fell in love with a man living on the shore and enticed him into the sea to live with her, to never be seen again. As such, they should be depicted as beautiful and mystical.

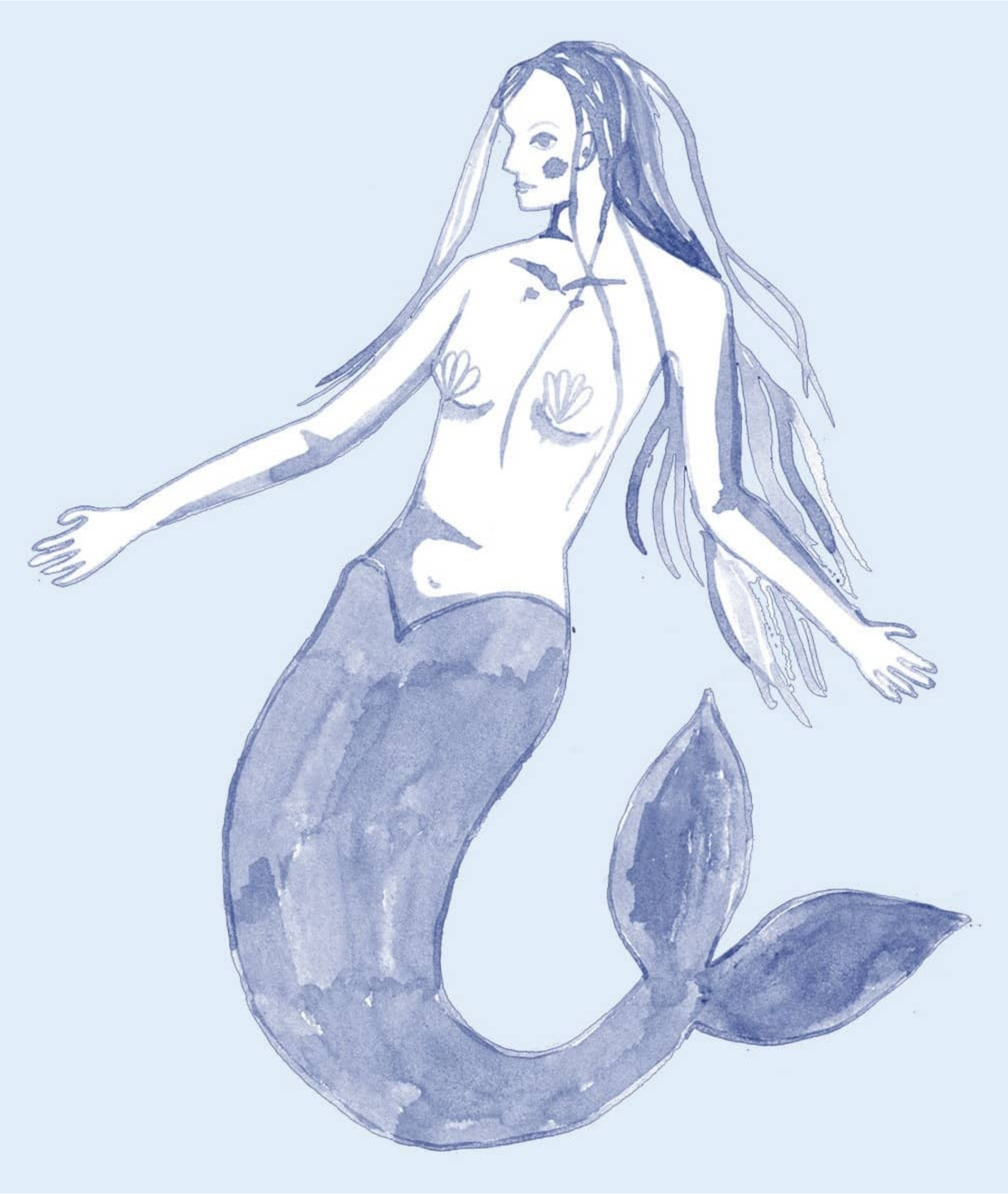


STEPS 1 AND 2. For the mermaid's armature, start with an upside-down triangle for the torso and a circle for the pelvis. Create a human head and arms on top of the triangle (see step 1) and a whale tail (see step 1) under the pelvis circle. We used triangles to flesh out the tail here, but you can use big, loopy ovals like we did with our whale earlier. Then outline the entire body in the base color.

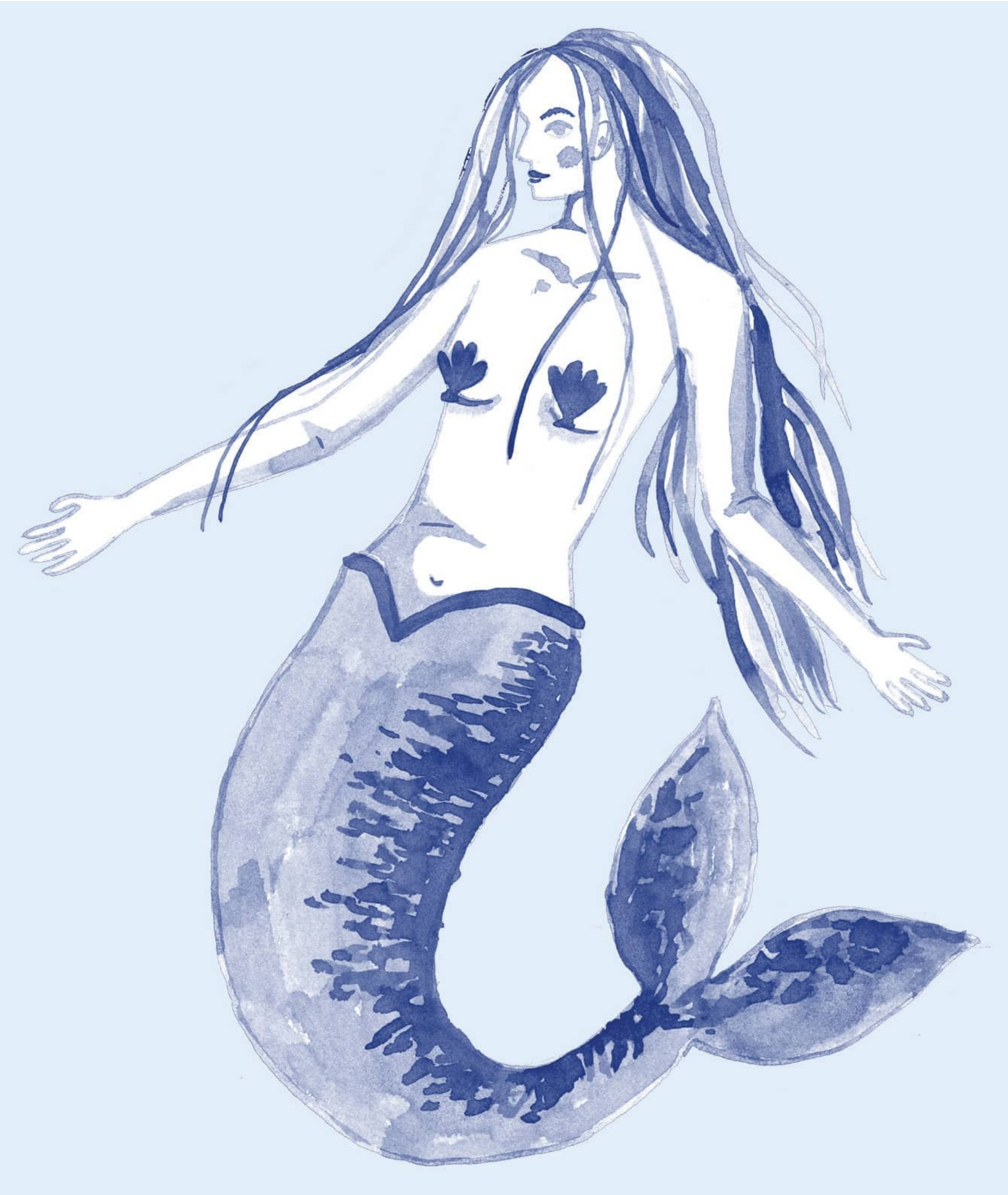




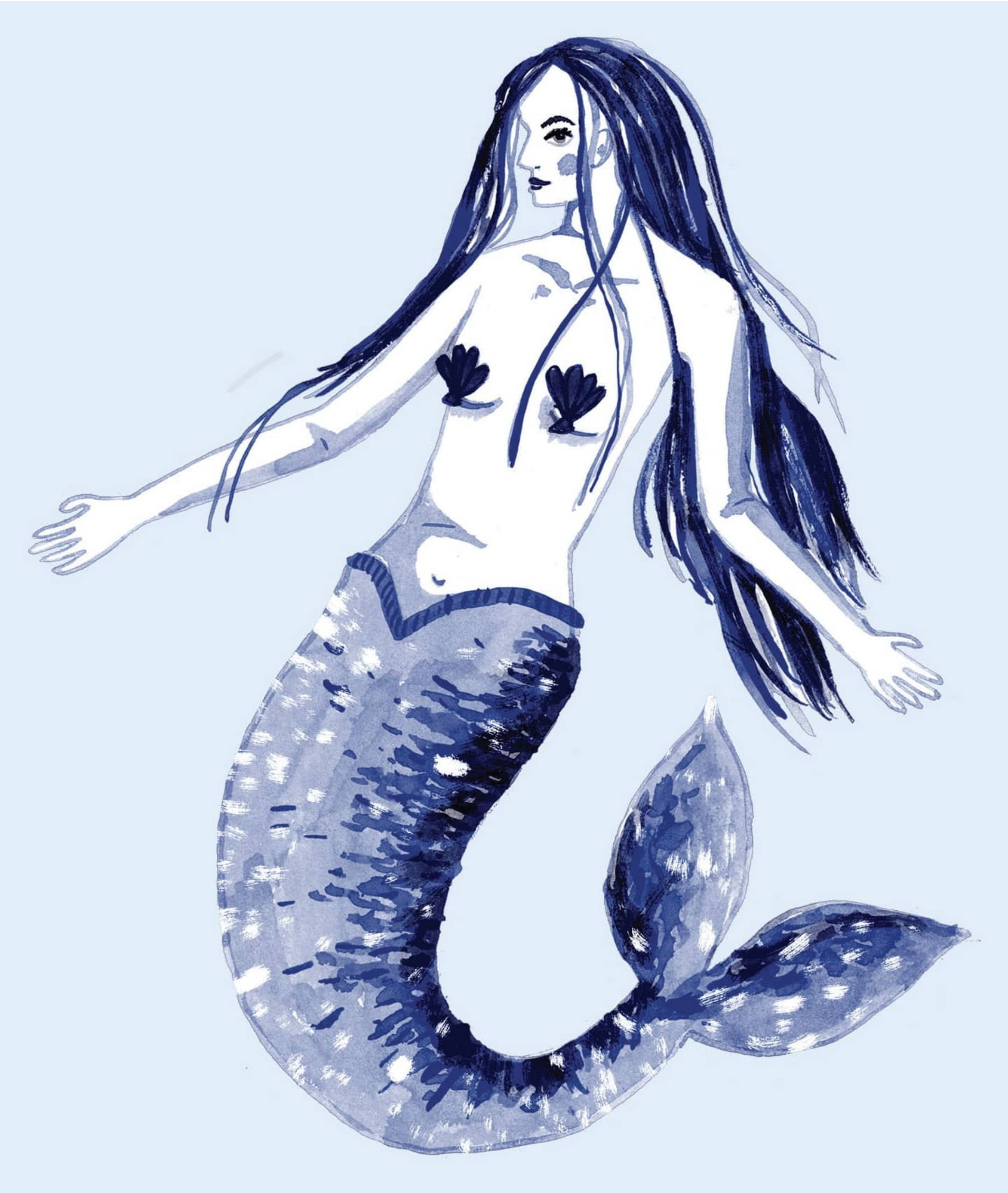
STEP 3. The flow of a mermaid is different from those of our previous creatures. Notice that the guiding arrows on the tail wrap around to depict roundness, while the arrows on the human torso move with the bones and muscles to show where the shading should be.



STEP 4. Use a light, ghostly blue to color in the mermaid's tail and hair, as well as to add shading to the edges of her upper body. If you like, add a seashell bikini top.



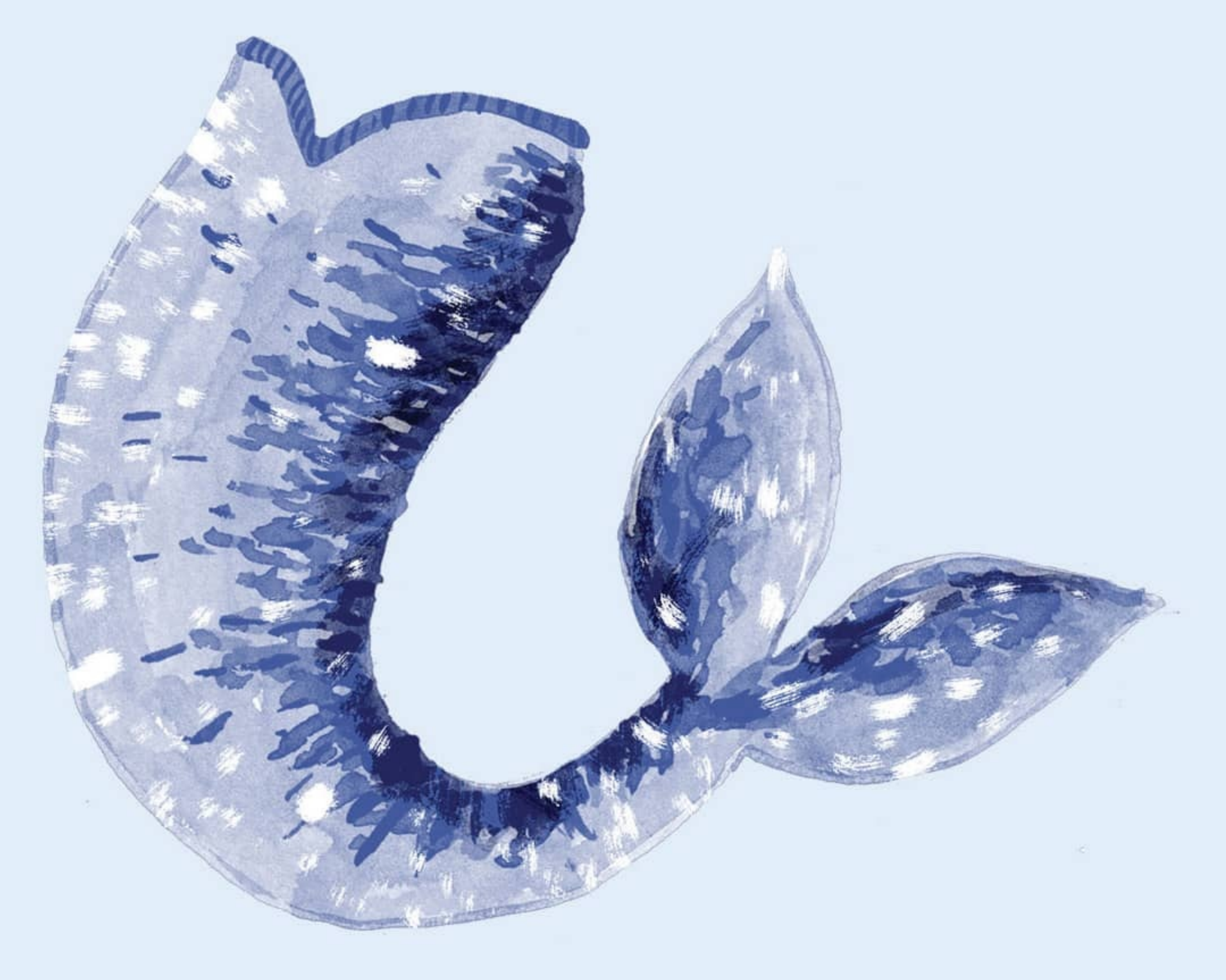
STEP 5. Use a darker blue to add depth to the mermaid. For the scales on the tail, make quick, tiny dabs with a small brush in a light arc around the mermaid's waist.



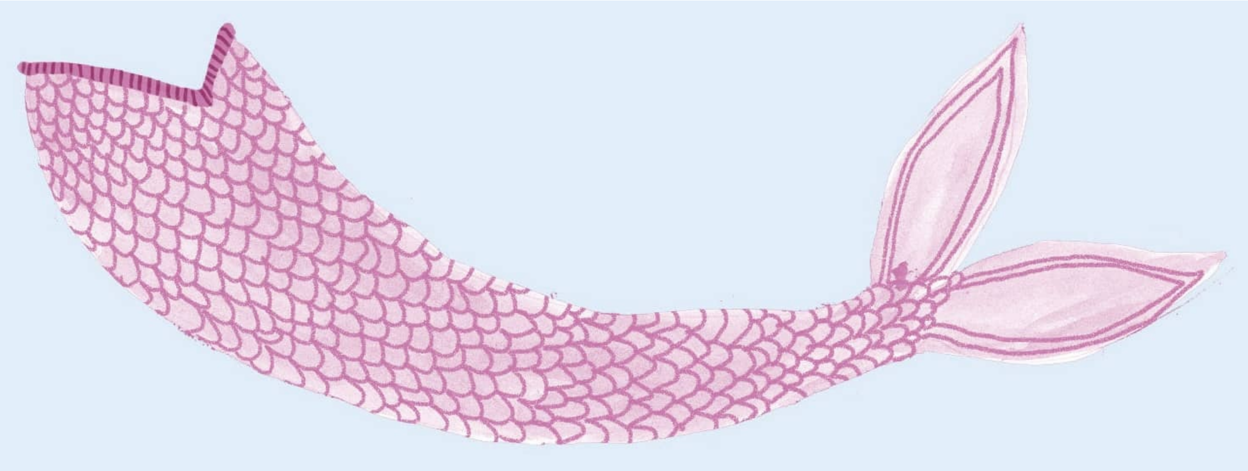
STEP 6. Use the same technique as in step 5, but with an even darker blue to flesh out the tail's shadows, as well as a few dabs of white to make the mermaid's scales look like they're glittering. Darken the hair and seashells. Finally, use black to draw in the facial features.

MERMAID SCALE PATTERNS

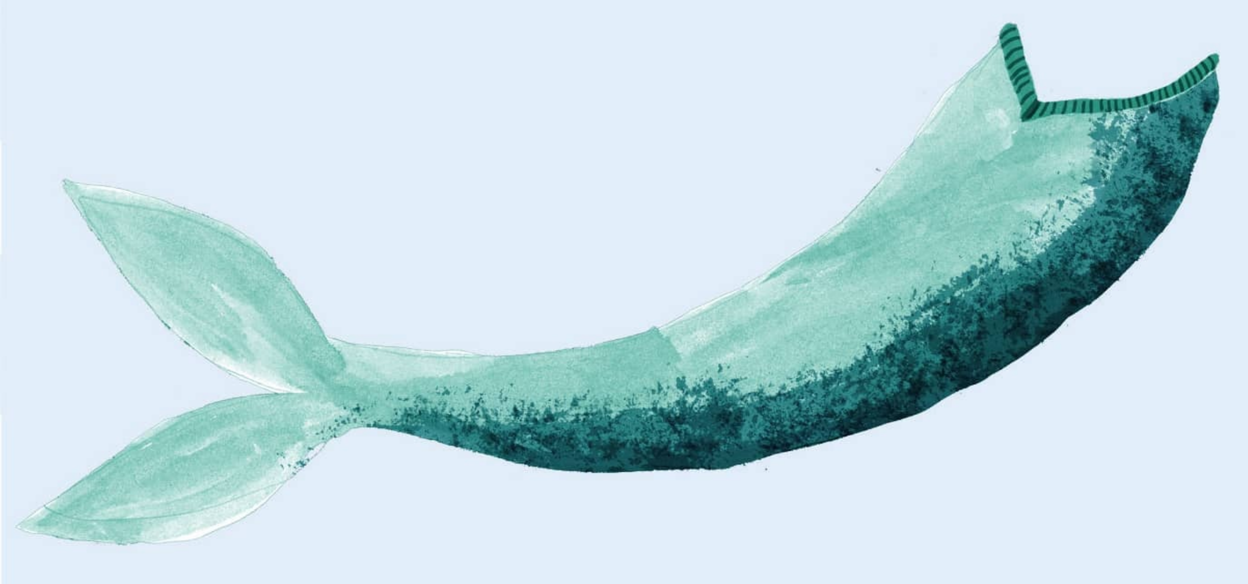
There are many different ways to decorate a mermaid's tail, so you may as well experiment with a few ideas before starting the final piece! We chose a simple, textured approach, but you might want to cover the tail in little scales, or even a beautiful pattern. There are many accounts and descriptions of mermaids in legends and tales, so there are many options to pick from when you're drawing them. Experiment with these ideas in your drawing! Why not try drawing a merman, too, or even a merdog or mercat?



TAIL TYPE 1: Suggested scales

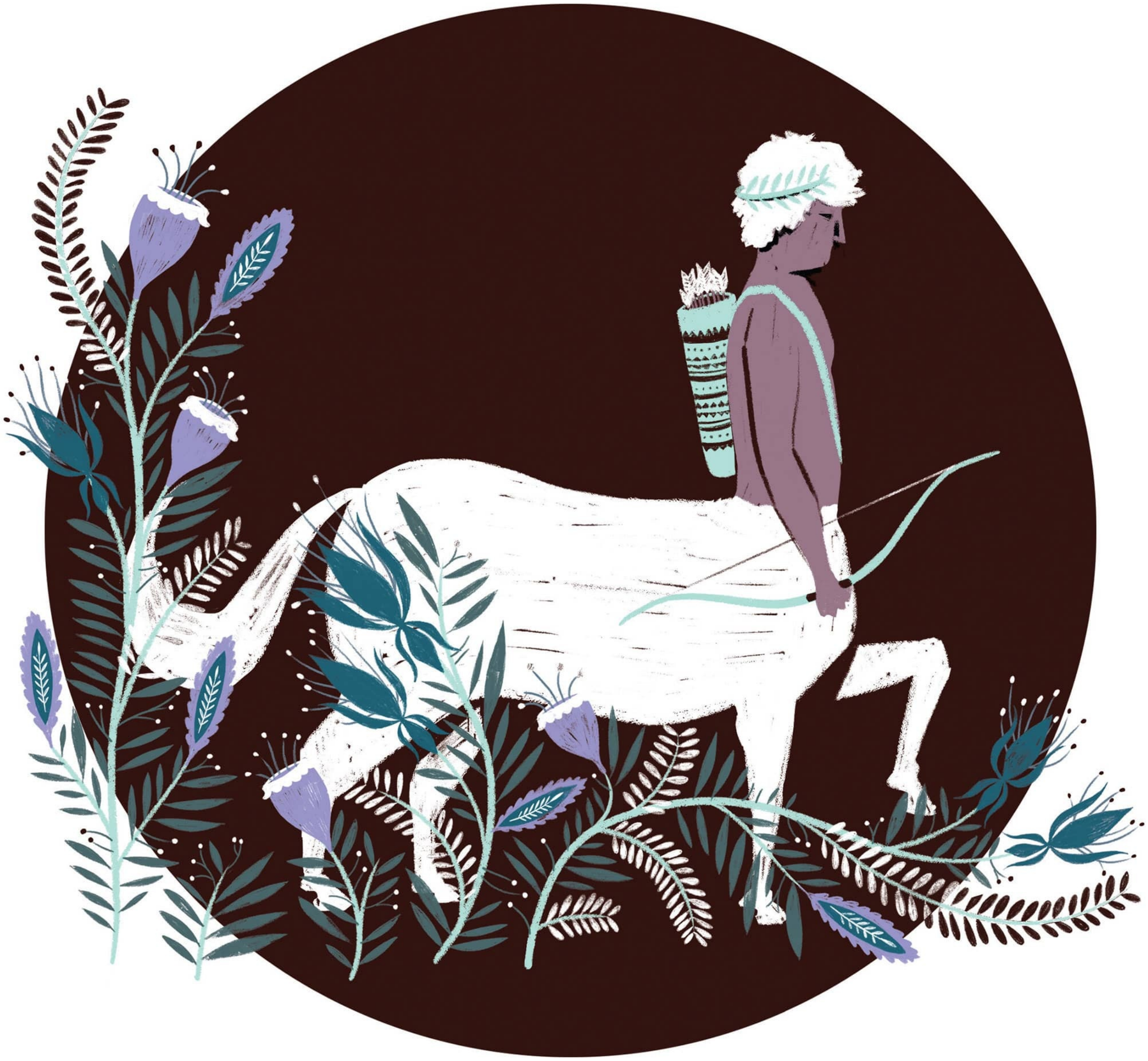


TAIL TYPE 2: Defined scales



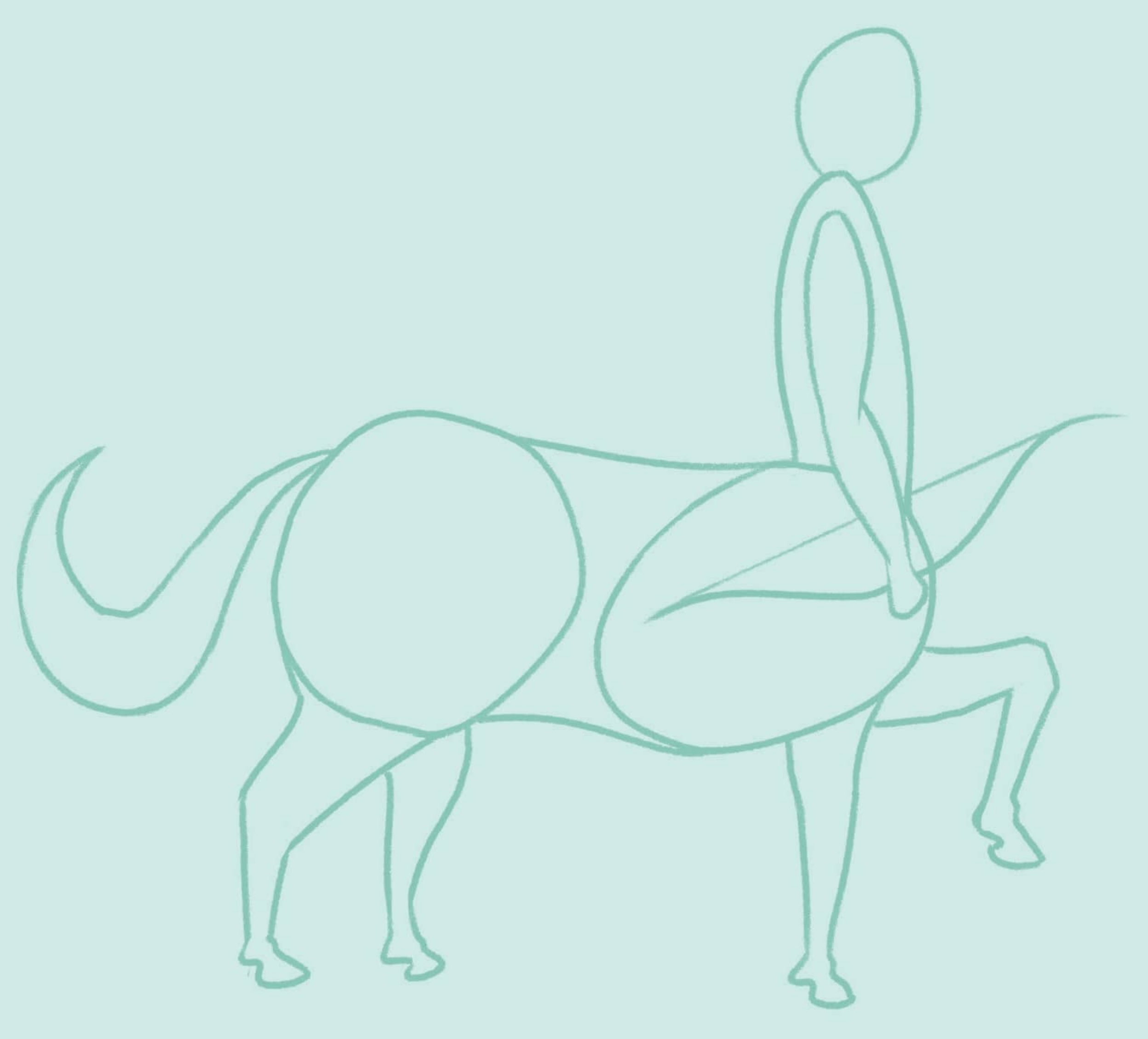
TAIL TYPE 3: No scales

CENTAUR

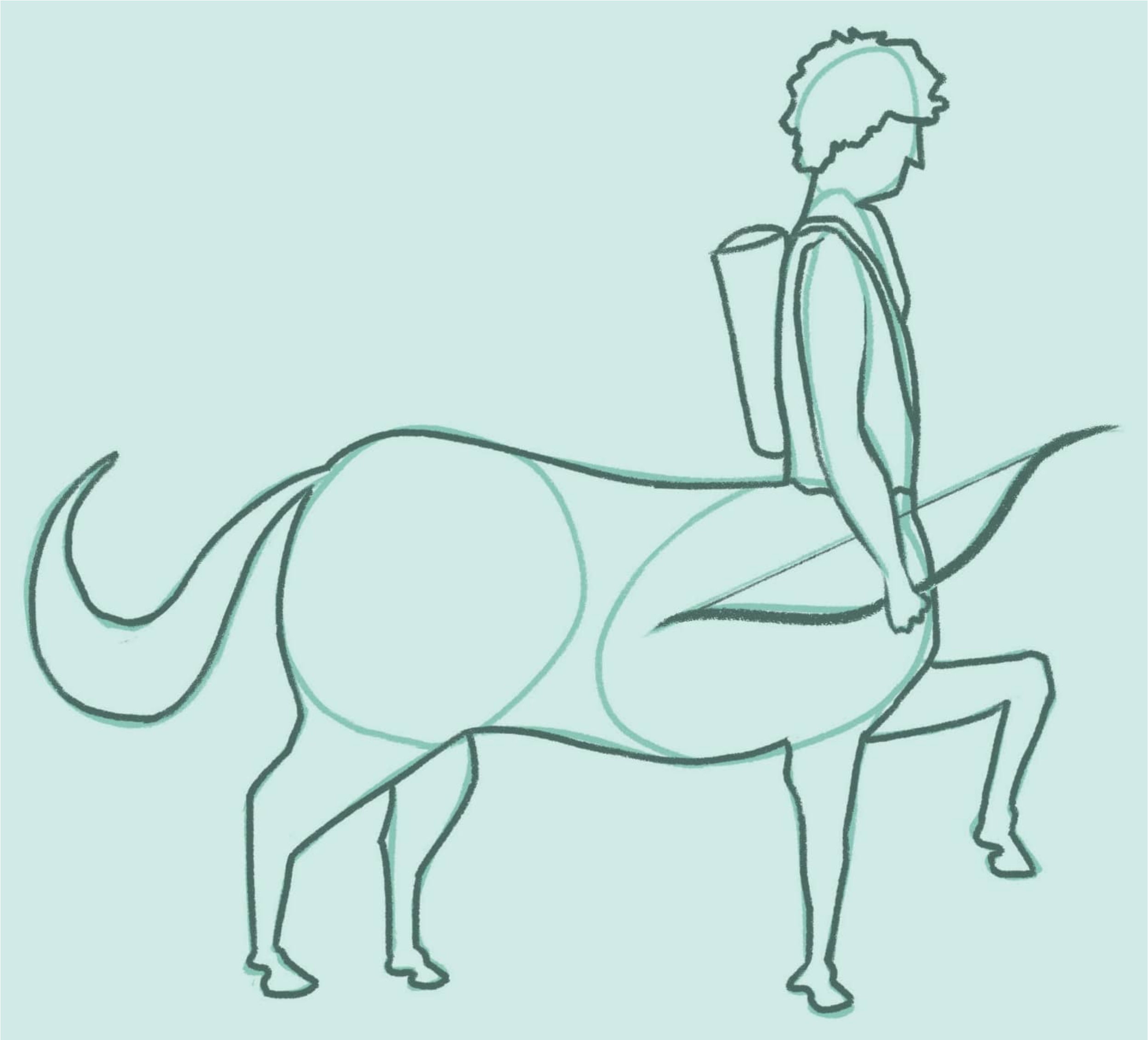


Centaurs originate from Greek mythology. They have the body of a horse and a man's torso placed where a horse's head would usually be. Centaurs have a reputation for being wild and inhospitable, with only a few characters in the stories distinguishing themselves as civilized and skilled. In our example here, Harry created a beautiful, more civilized centaur!

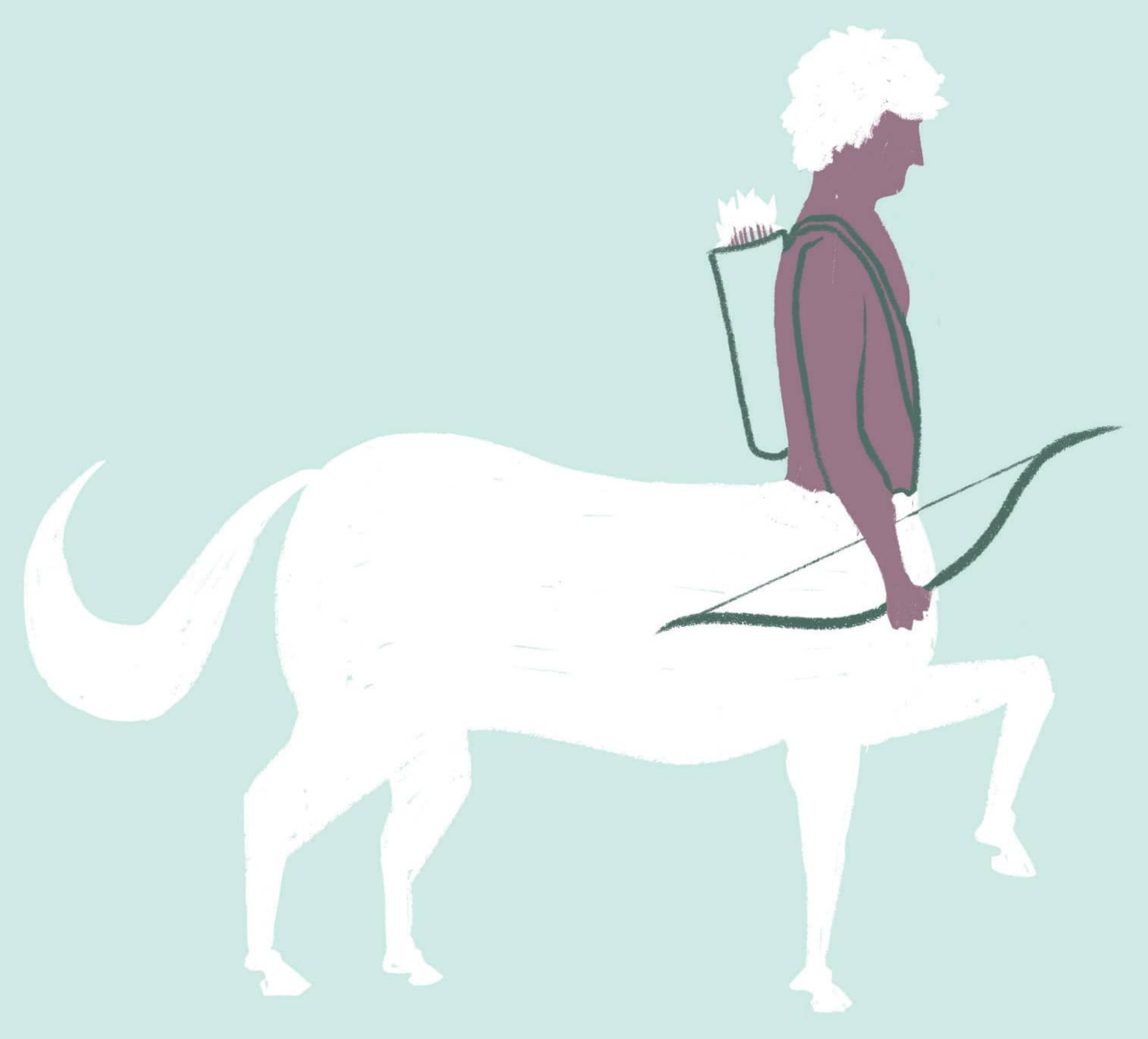
When drawing a centaur, it's important to get the proportions correct. Horses always seem to be much bigger than initially expected, so always make sure to look at a few pictures of people on horses before starting to draw. Also keep in mind that if the human half is much larger than the horse half, a centaur will tip over!



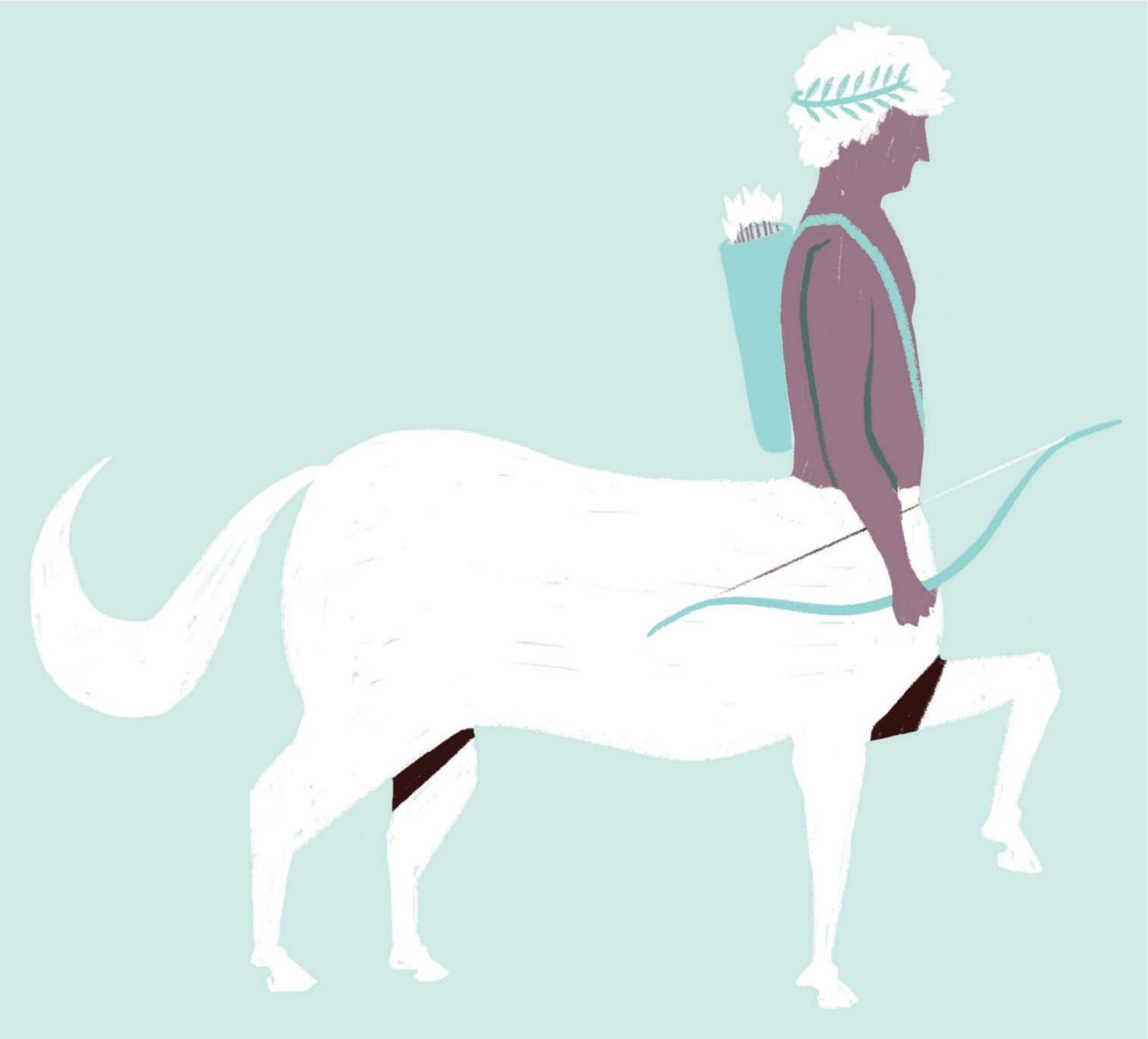
STEP 1. The easiest way to create a centaur's armature is to study our tutorial on Horses, which explains the basics of how to form a centaur's legs and hooves. Don't worry about making the human torso too detailed—as the horse section of a centaur does a lot of the work! Simple ovals and circles should suffice.



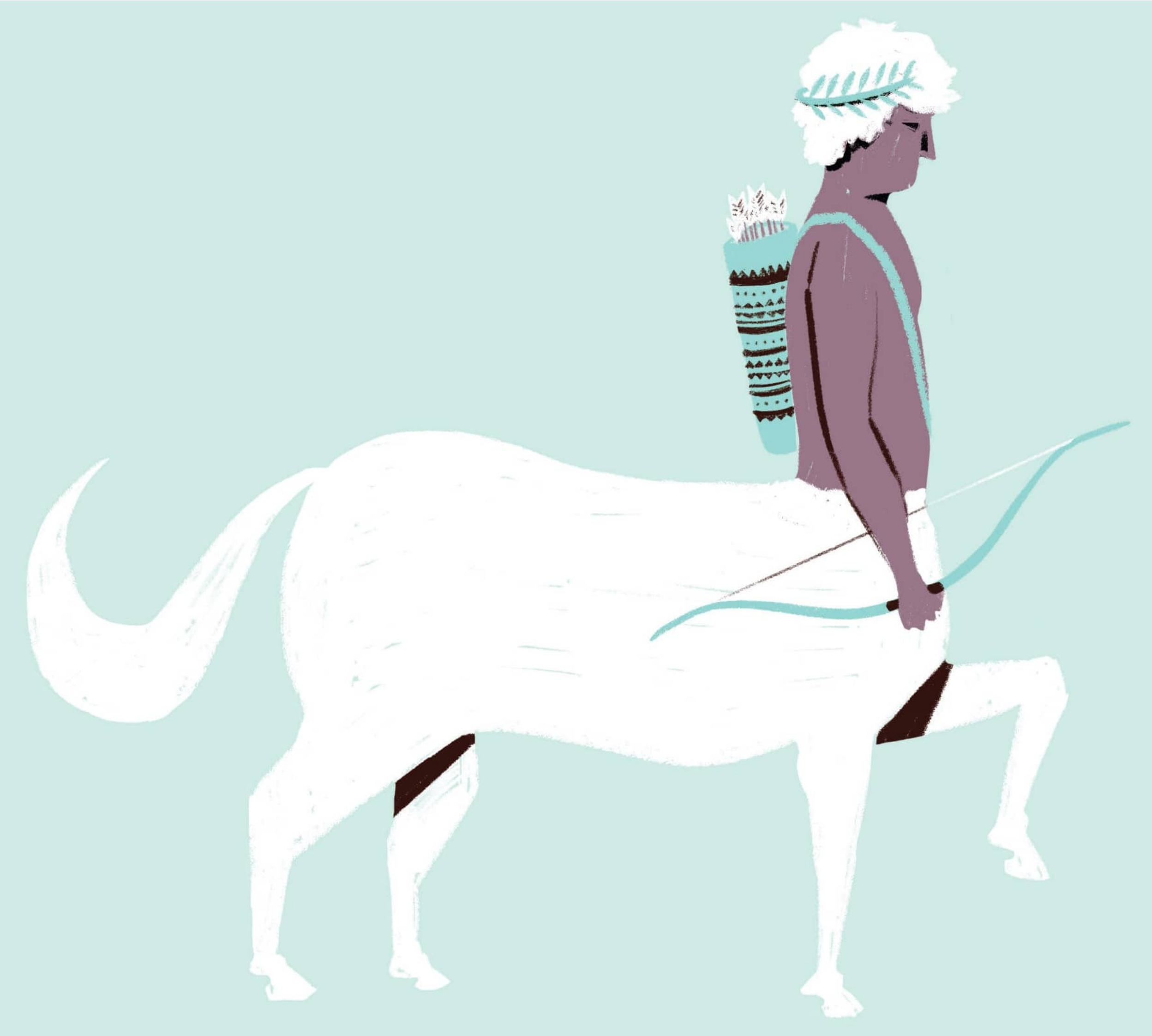
STEP 2. Outline the centaur in the base color. They're known to be archers, so we gave our centaur a quiver and bow—and since they're wild creatures, we gave him a full head of unkempt hair!



STEP 3. Fill in the centaur with the base colors. Make sure to differentiate between the horse half and the man half—but making the human head's hair the same color as the horse's hair will make it feel more realistic!

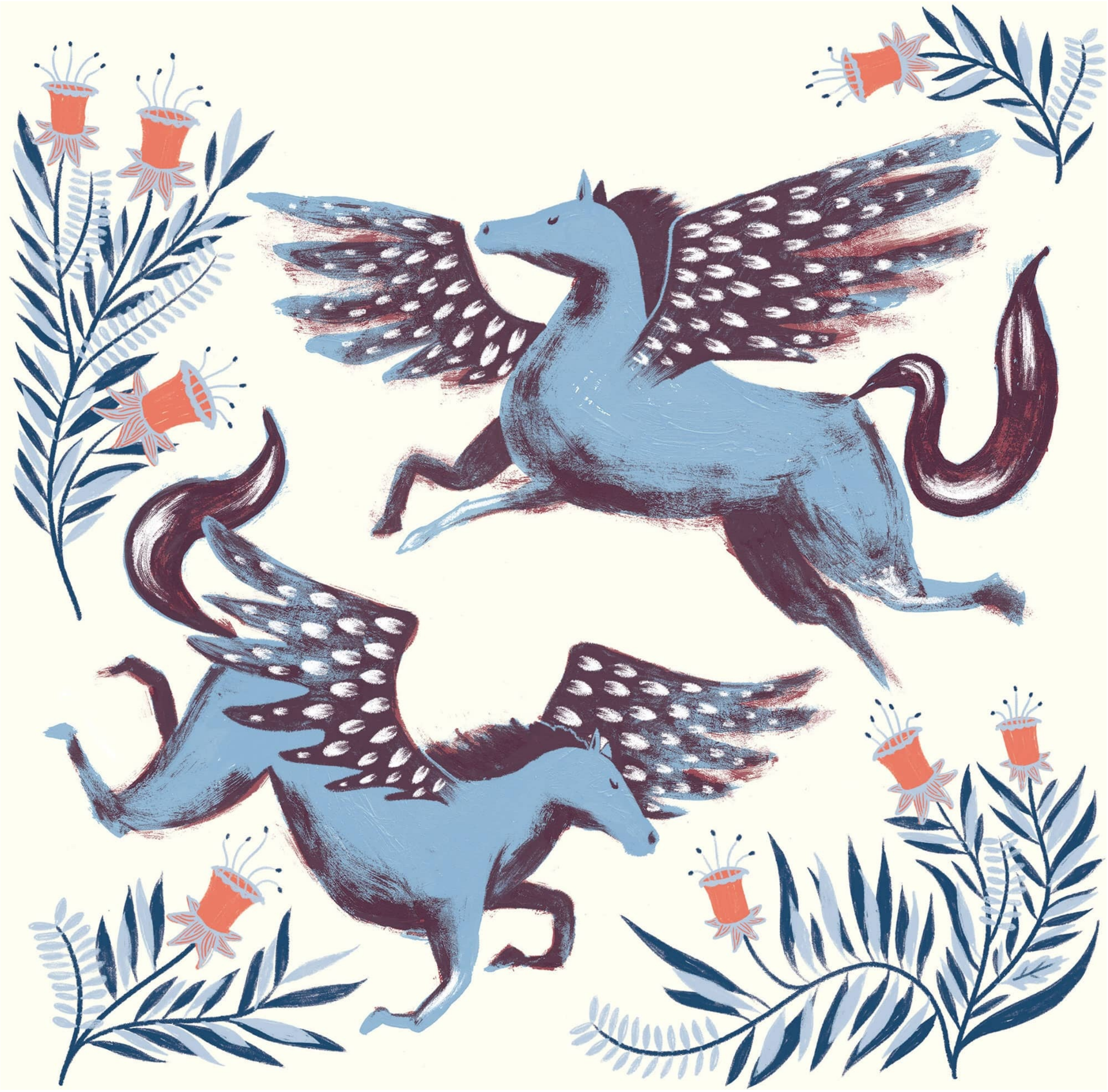


STEP 4. Now add some flourishes to the centaur. Shade under the far legs to show that they are further behind the front legs. We used mint green in the bow and quiver, and gave him a laurel around his head.



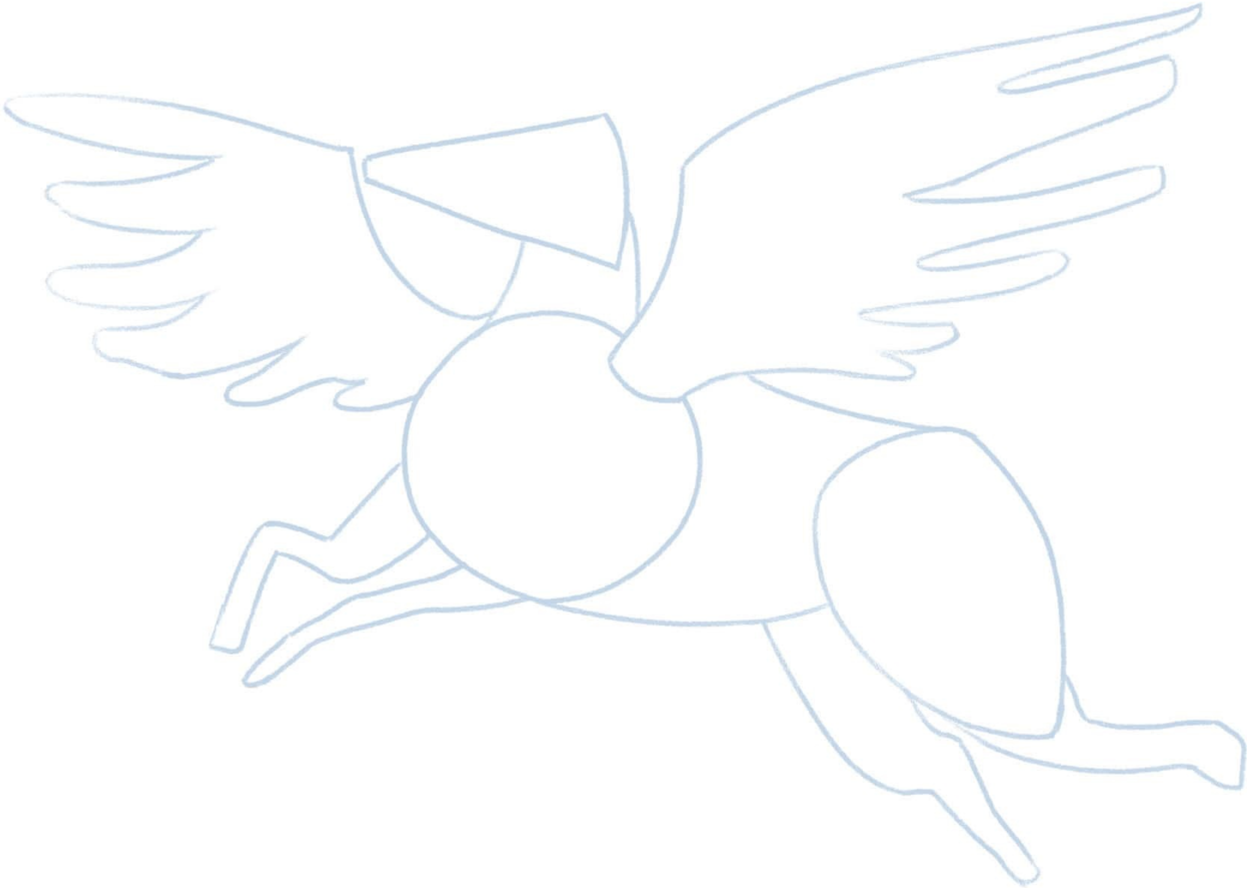
STEP 5. Once you've drawn in the centaur's facial features, add some personal touches, such as a pattern on the quiver and shading under his hair—whatever you want!

PEGASUS

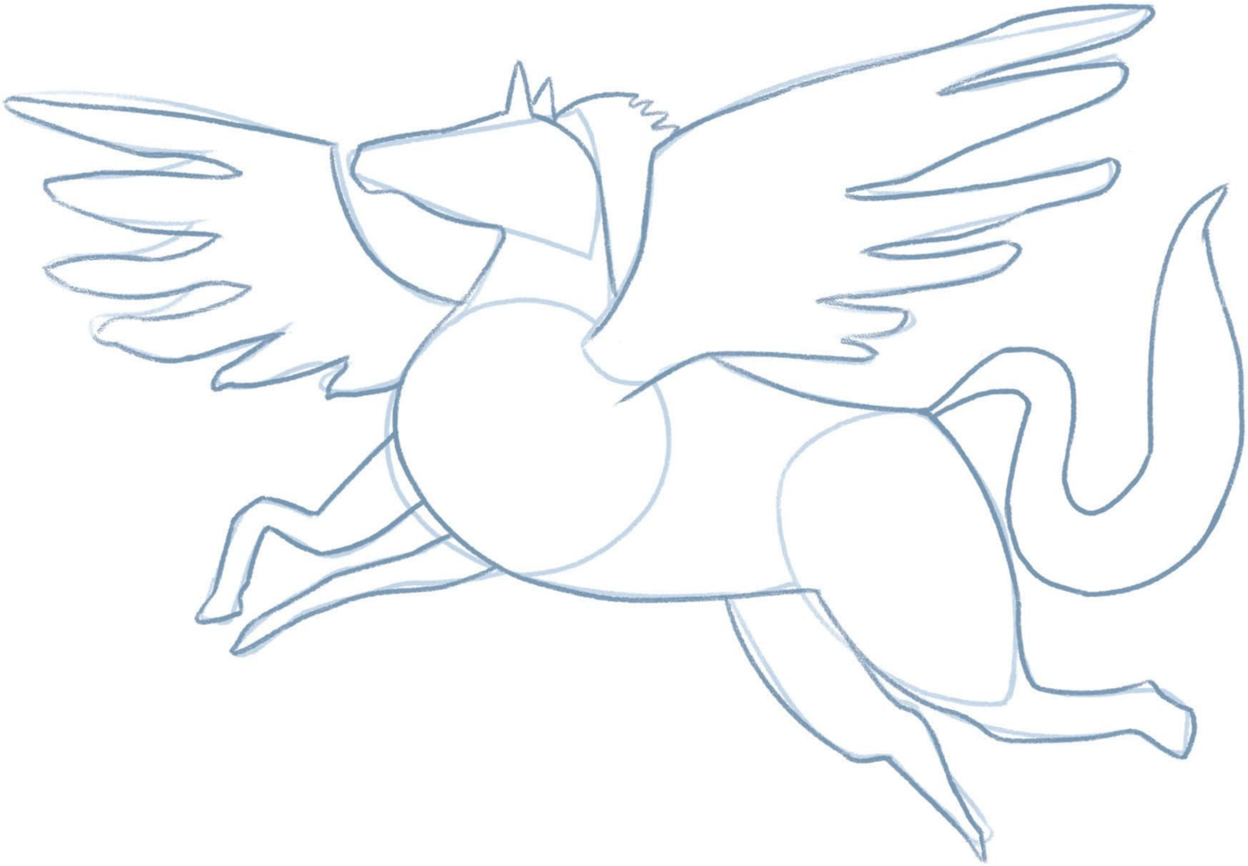


Pegasus is a great, winged horse from Greek mythology, which later became a star constellation. The hero Perseus, the fabled founder of Mycenae, rode Pegasus when he fought his famous battle with the Chimera (a creature too horrific for us to draw!), and later Pegasus became the servant of Zeus, the king of the gods.

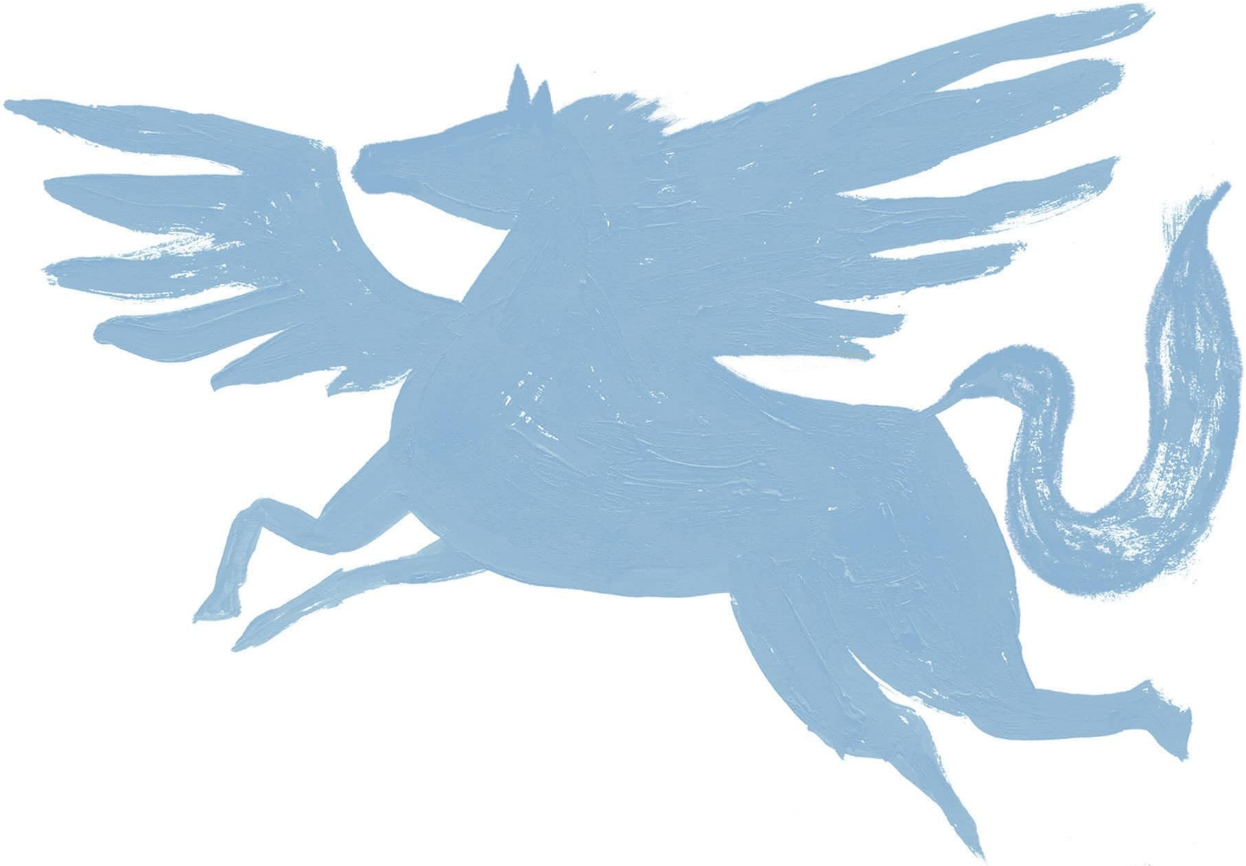
The most important thing to consider when drawing a Pegasus is that its wings would have to be massive to hold its weight. Therefore, try to make sure they are at least as long as the horse's body, and make them as beautiful and magical as you want. Pegasus is often drawn in white, but as you can see, we decided to apply colorful, patterned plumage.



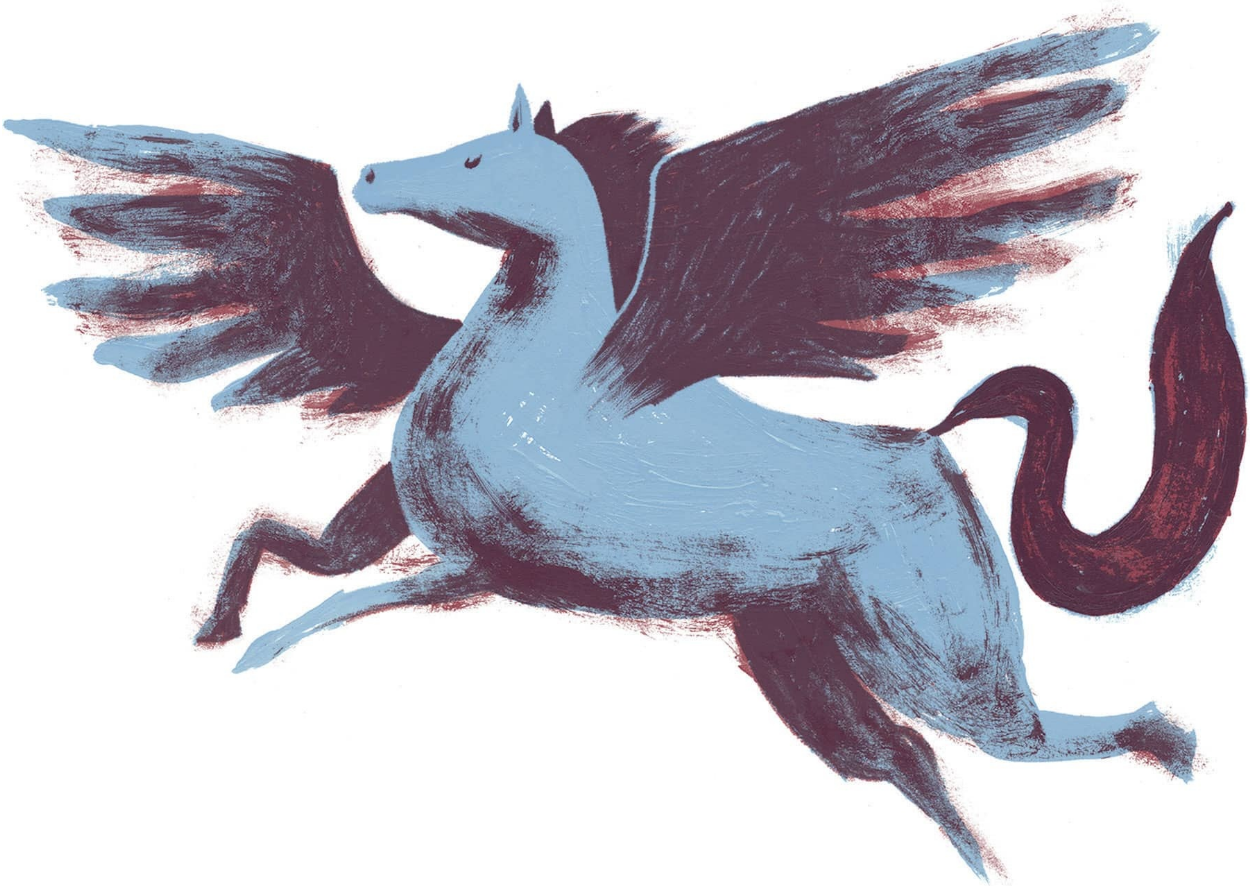
STEP 1. For Pegasus' armature, review the tutorial on Horses and then study the wing shape for the Phoenix (see here). To show Pegasus in flight, simply point its limb shapes outward, so that none appear to be touching the ground.



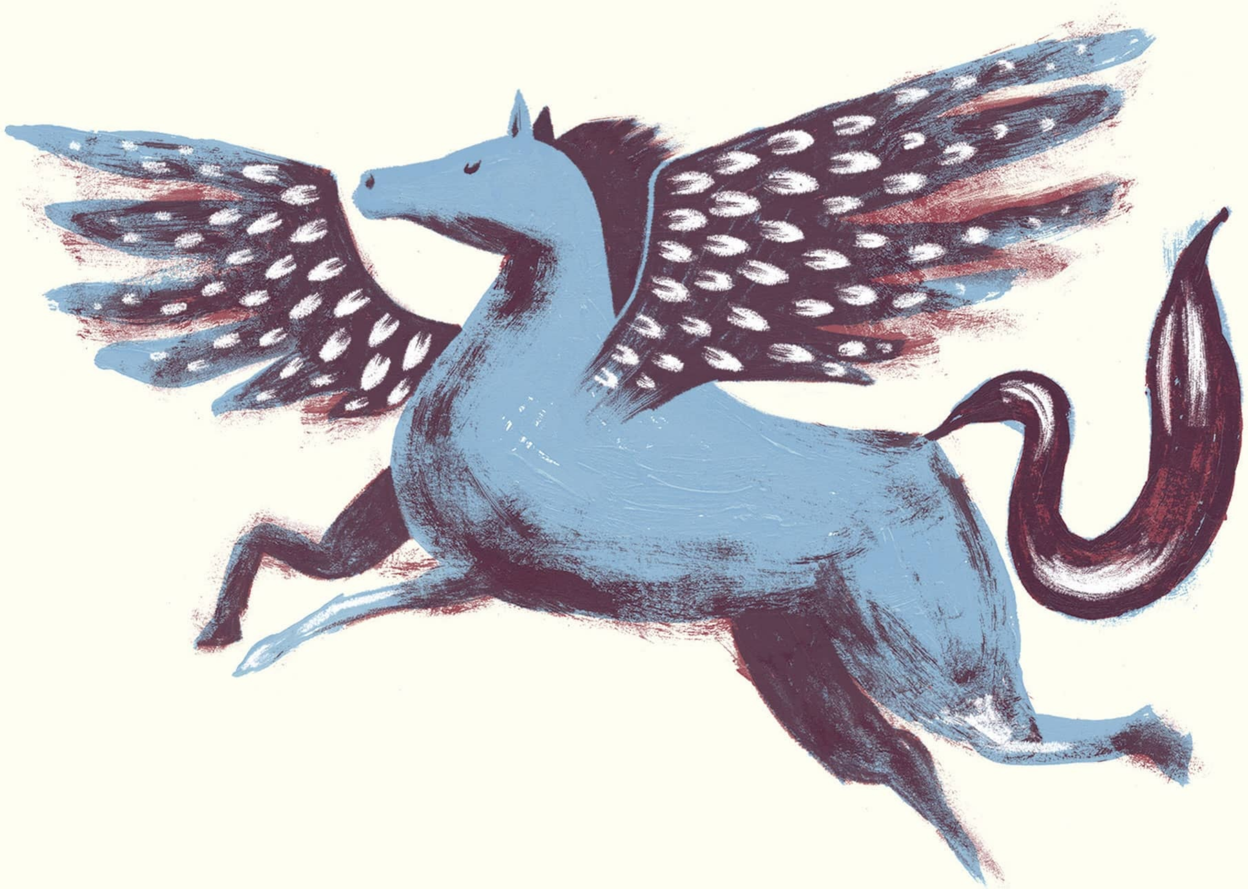
STEP 2. Outline Pegasus, connecting the wings to the body and adding tiny details to the pointed ears, white mane, and the dips around the jaw and stomach. Make sure the tail is in motion, too, fluttering behind Pegasus.



STEP 3. In legends, Pegasus is white, but we filled in our Pegasus with a wondrous dusky blue—you might want to paint yours pink! Use uneven strokes on the tail to add a wild furriness.



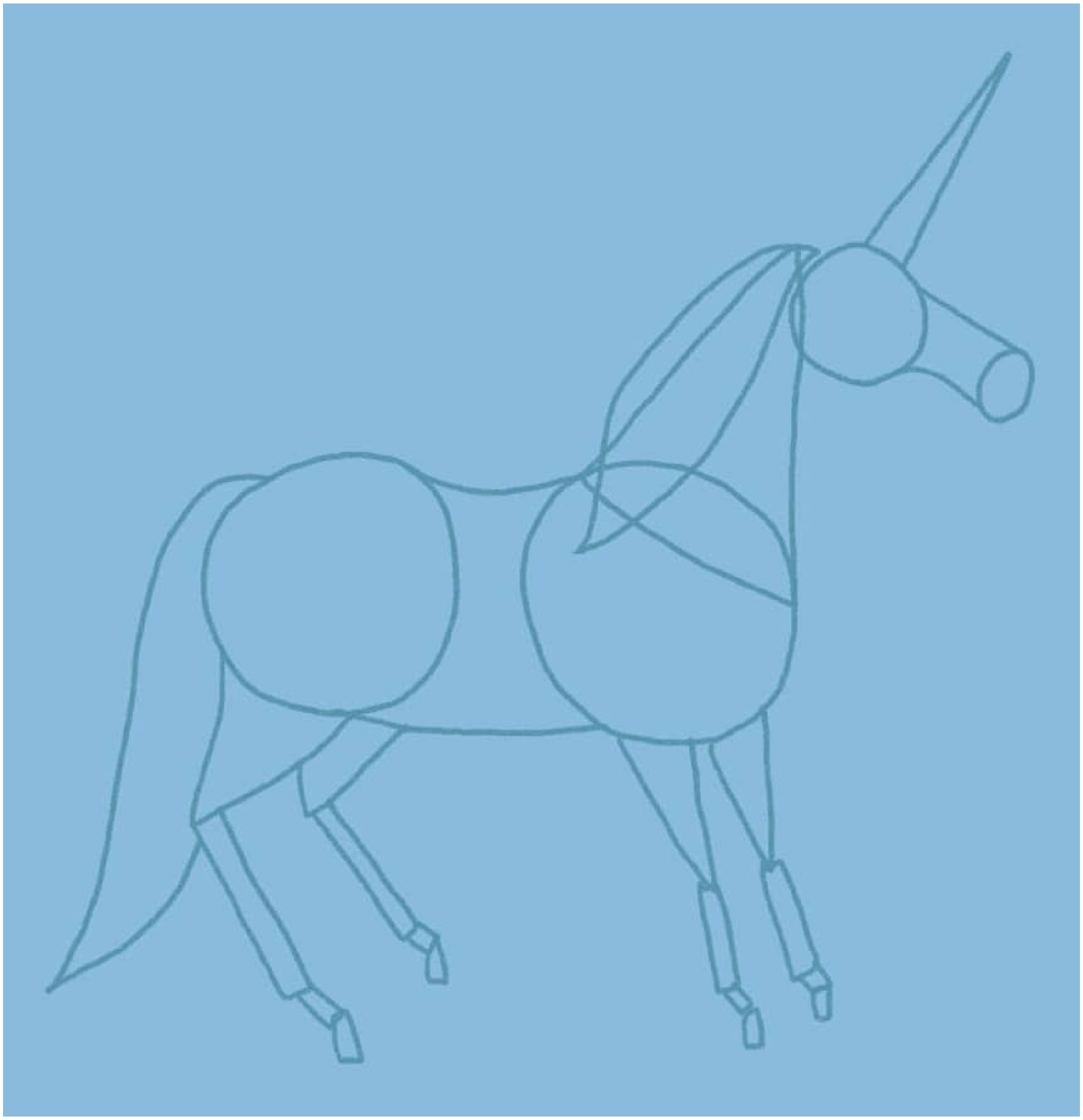
STEP 4. Define Pegasus by making his mane, the base of the wings, and the inner legs black. Then use rough, uneven strokes of black and red to shade in the neck, body, and tail. Smears of red to the wings make Pegasus look like he is moving fast in flight!



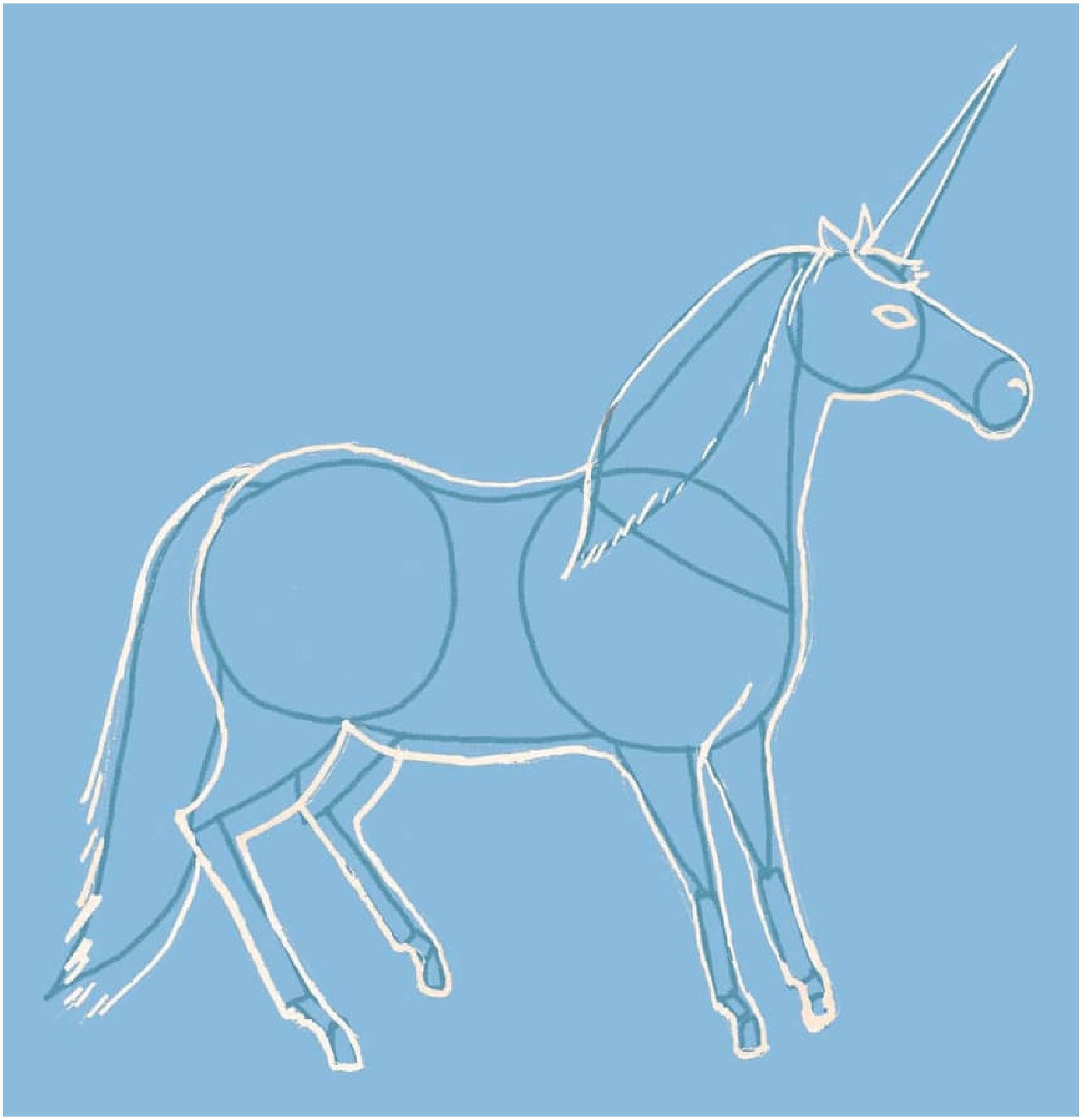
STEP 5. Finally, make the Pegasus stand out by adding a feathery pattern to the wings. We used little white U shapes, but feel free to flick back through the tutorials in our bird section (see here) for inspiration for all the different patterns and shapes you could use!

UNICORNS

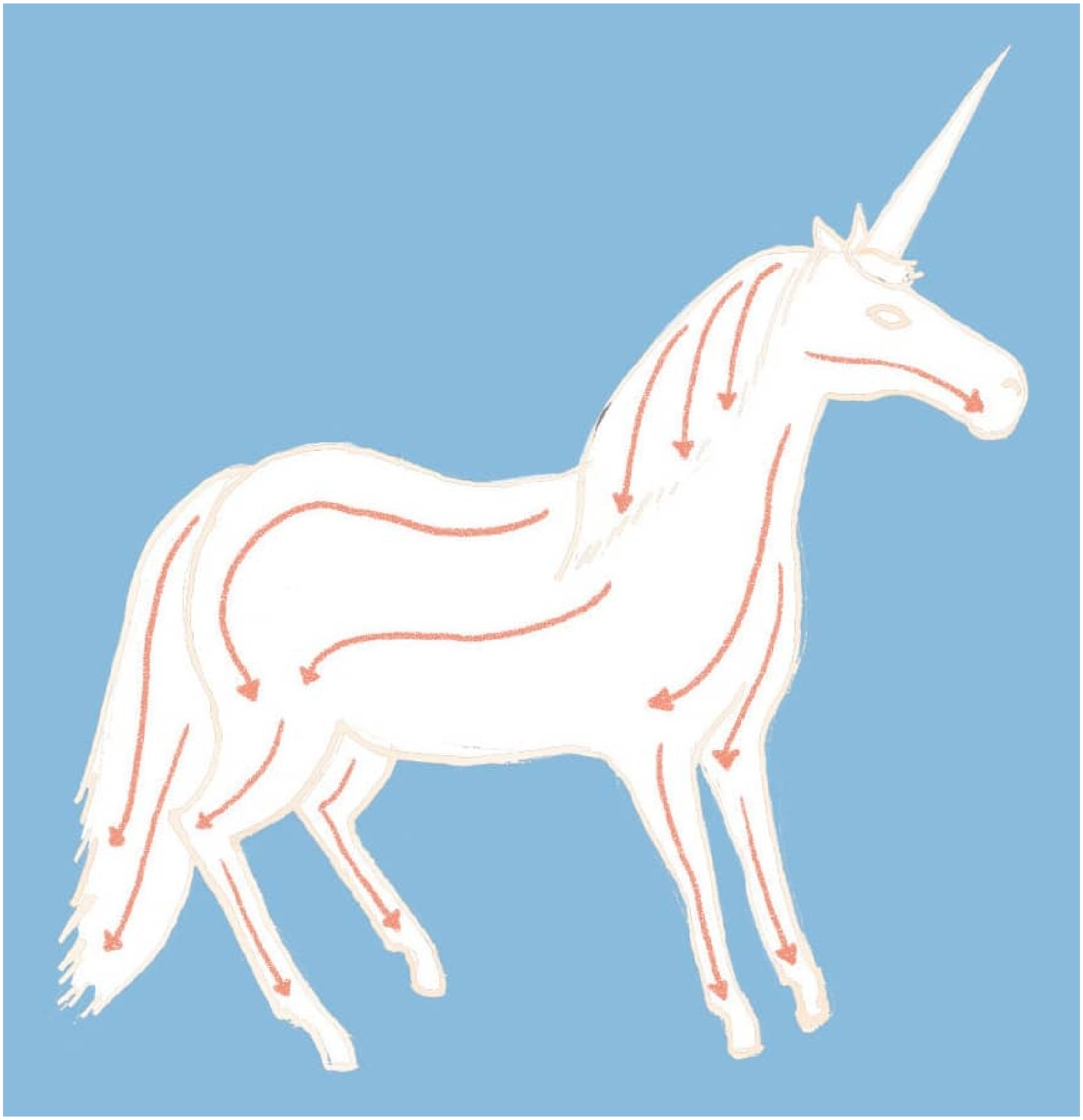
The unicorn is a mythological horse with a single horn. It’s found in different mythologies, including Greek, Indian, and Chinese. Unicorn are said to be very fast and difficult to catch, and their horn is supposed to possess healing powers. In the Middle Ages, rhino and narwhal horns were sold as unicorn horns to the rich. The first unicorn description by a Greek historian most likely was that of an Indian rhino. Since unicorns vary depending on the country from which their legend comes from, don’t let a typical horse shape hold you back from adding magical elements to your unicorn. Maybe it has flowing, golden hair, patterned hooves, or a horn that shoots rainbows and gumdrops—it’s up to you!

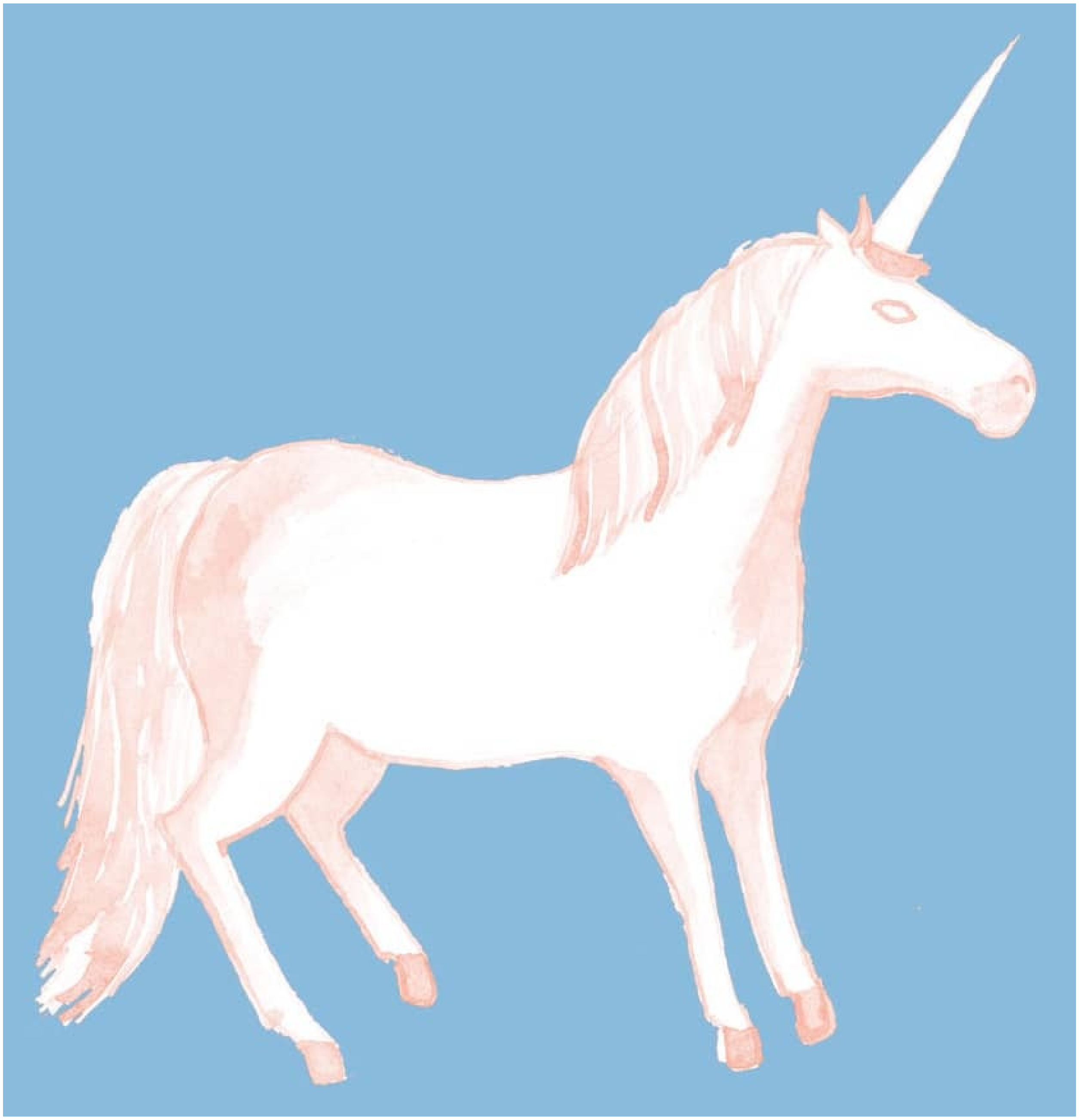


STEP 1. For the unicorn's armature, reference our tutorials for a horse's body (see here). Since unicorns are especially luxurious and majestic (you know they are!), add a flowing mane and tail.

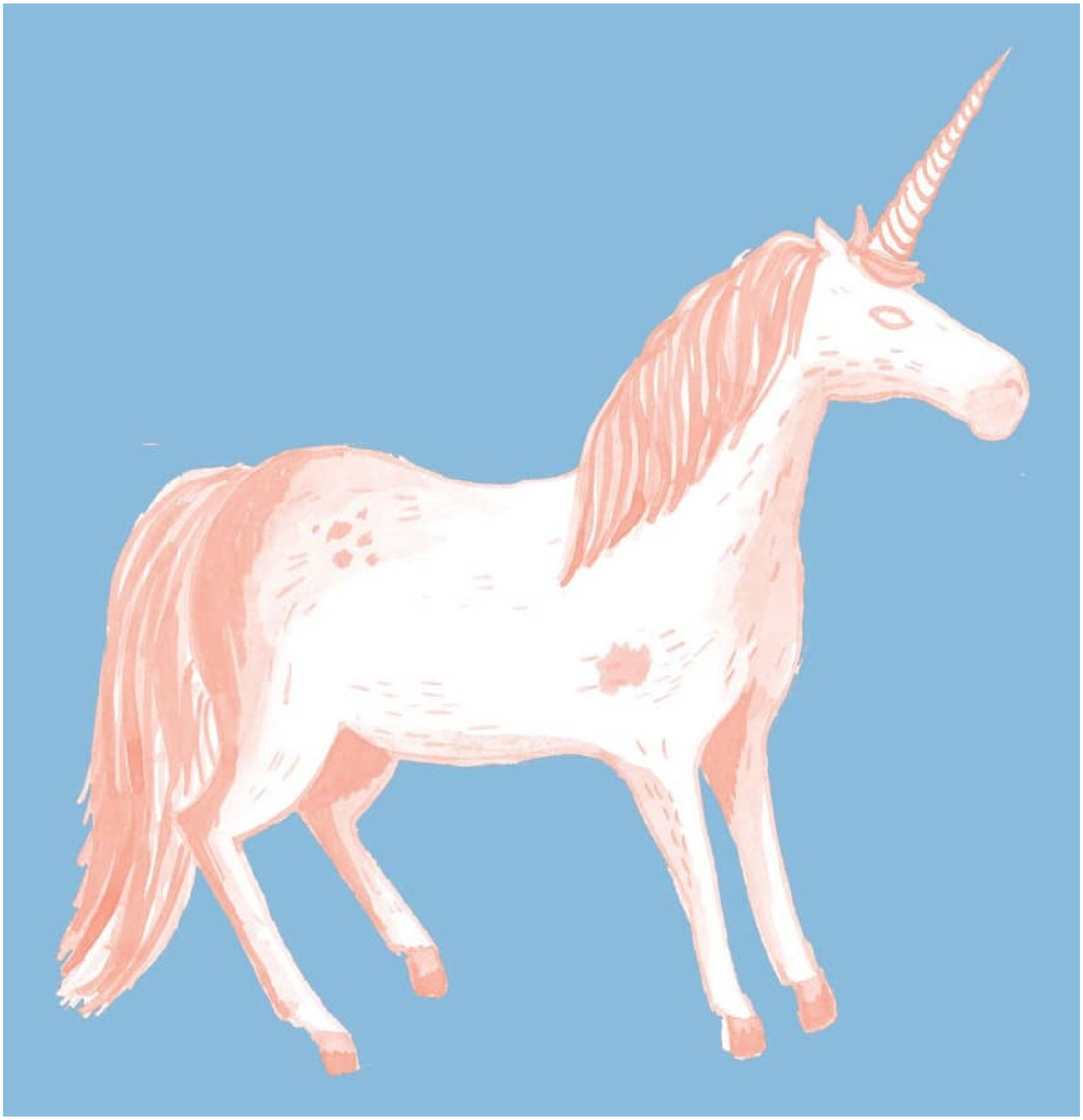


STEPS 2 AND 3. Outline the unicorn, paying attention to the dips and bumps around the jaw, haunches, mane, tail, and, of course, the horn. Use the directional arrows to guide your brushstrokes.



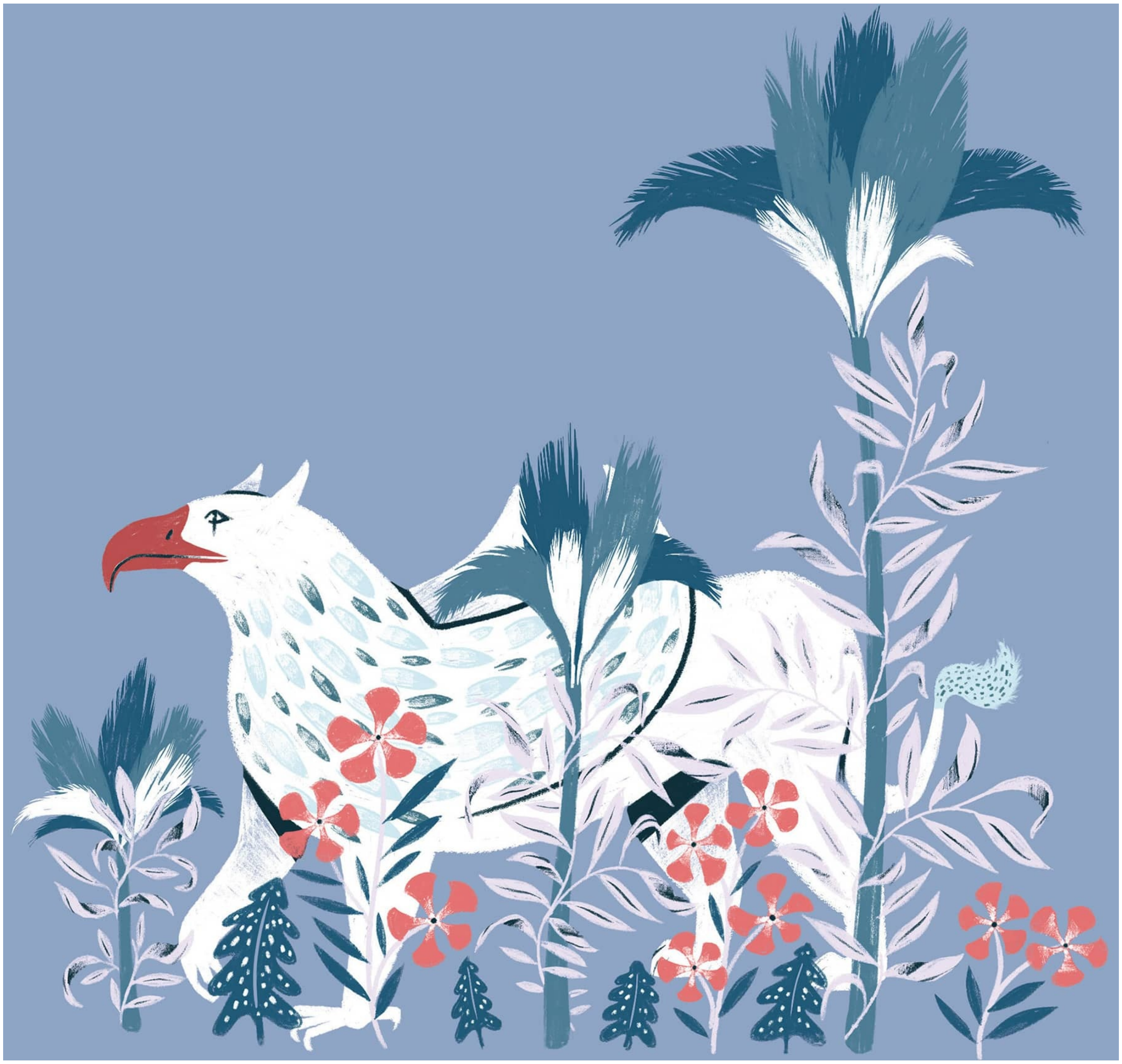


STEPS 4. Fill in the unicorn using a soft pink or off-white color.

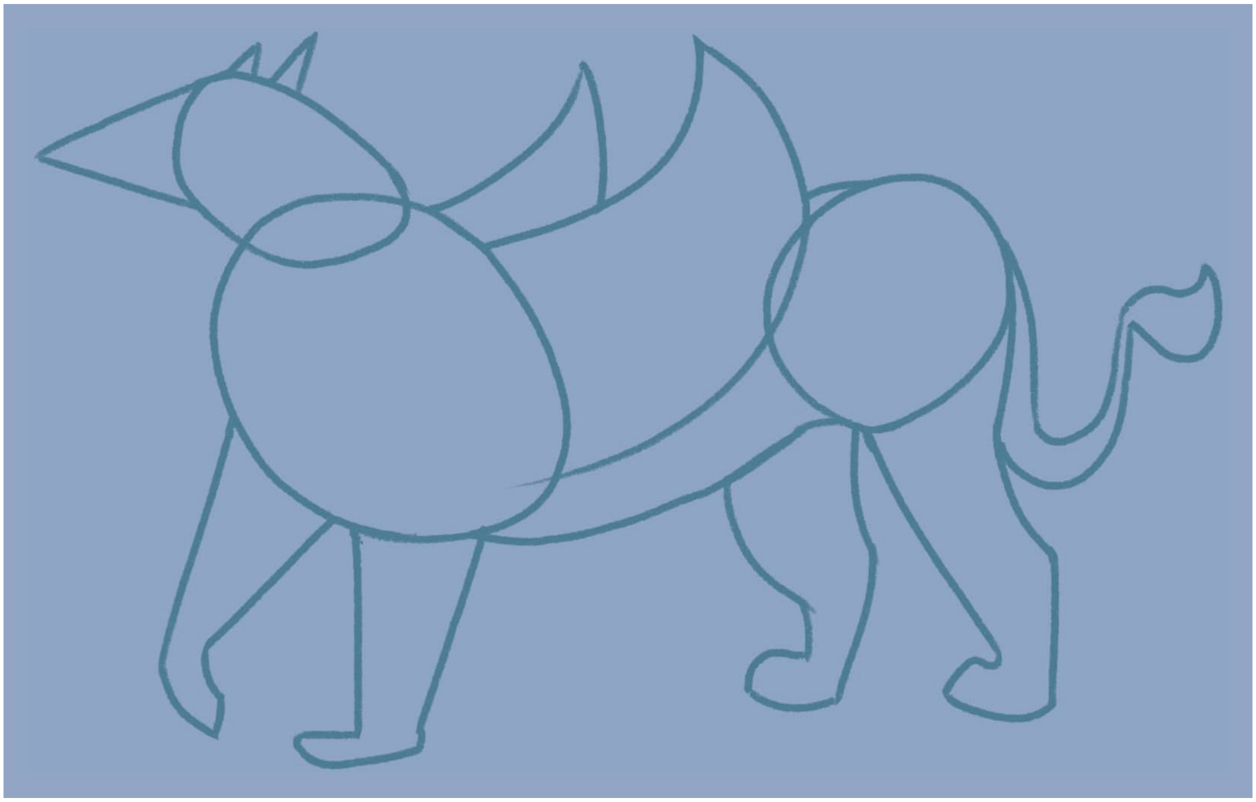


STEPS 5 AND 6. Next, use darker and darker shades of pink to add definition and depth around the unicorn's neck, belly, legs, and tail. Finally, add some spots around the chest and haunches, and then diagonal lines that spiral up the horn. You can also inject some magic to your unicorn by adding glitter to the horn, or maybe to its beautiful tail and mane.

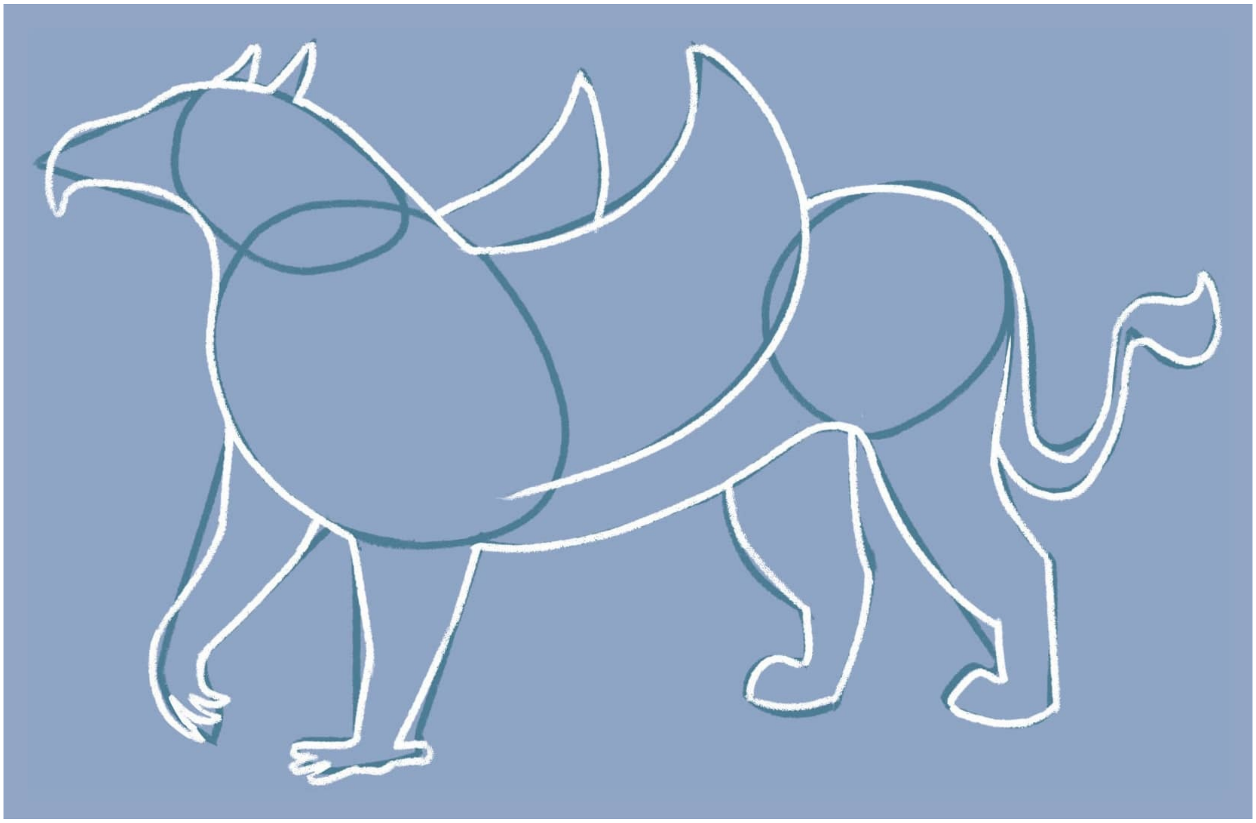
GRIFFIN



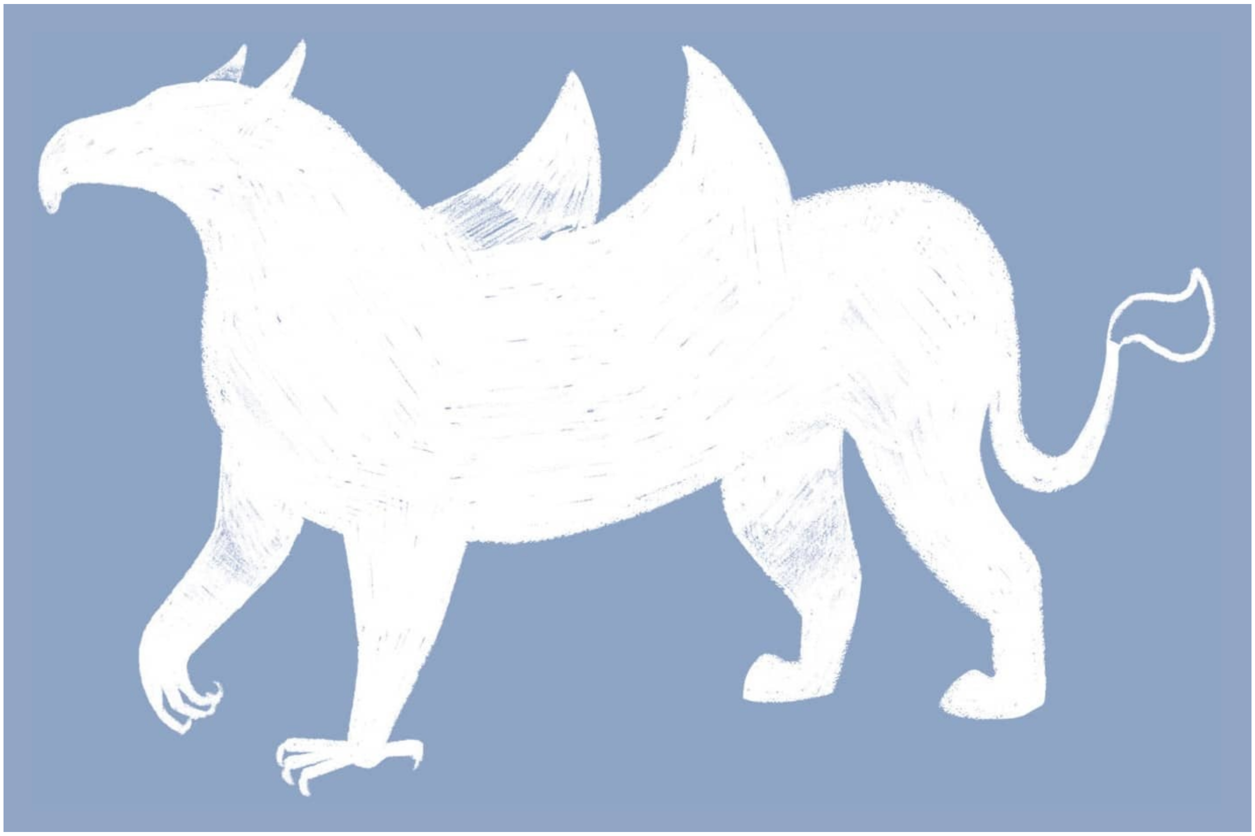
The griffin is a combination of a lion and eagle, and is found within mythology from all around the word. It was very popular in ancient Middle Eastern and Mediterranean tales. The creature is often depicted in old tombs and sanctuaries, so many believe it was considered a wise and protective beast, which is why we’ve made ours calm instead of fierce.



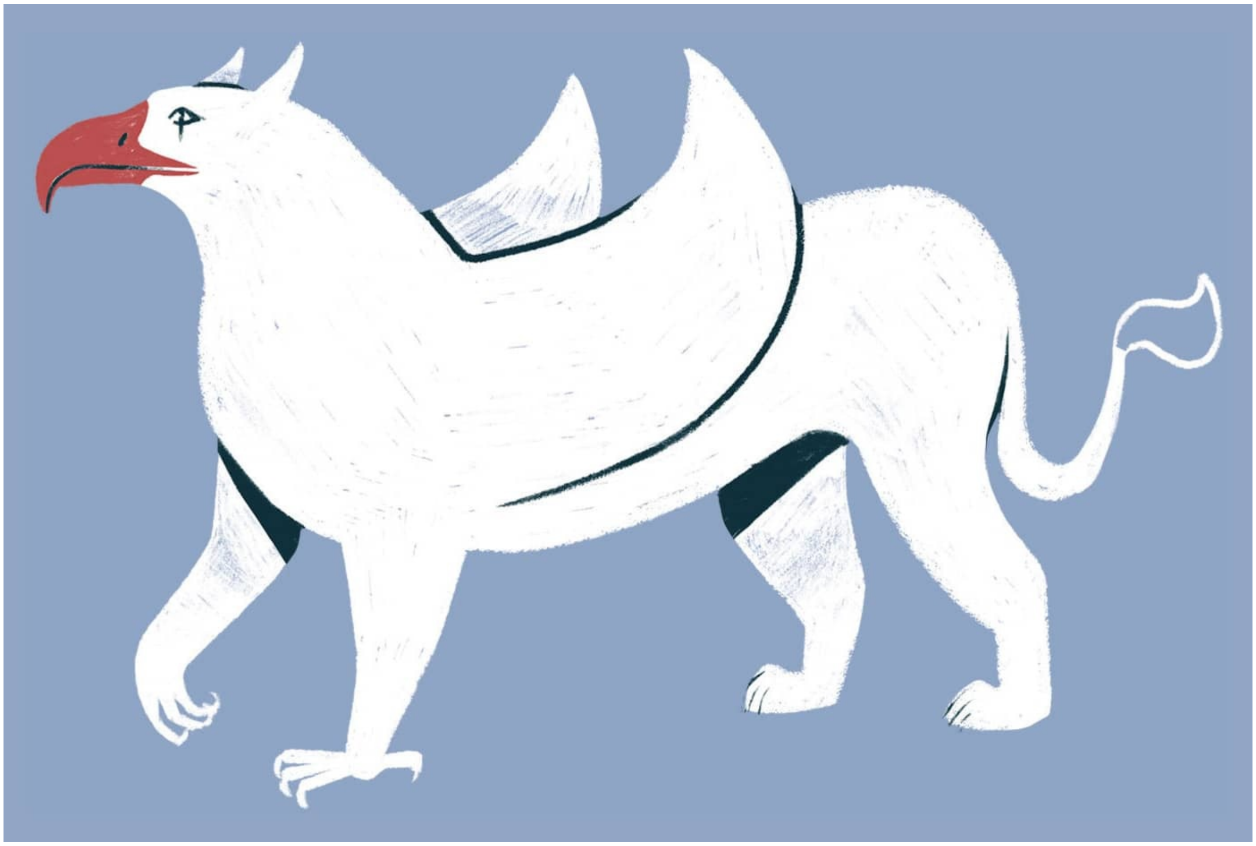
STEP 1. To map out the griffin's armature, review the Big Cats tutorial. The beak is easily created with a triangle at the end of an oval, while the folded wings on its back can be drawn with two large swoop shapes.



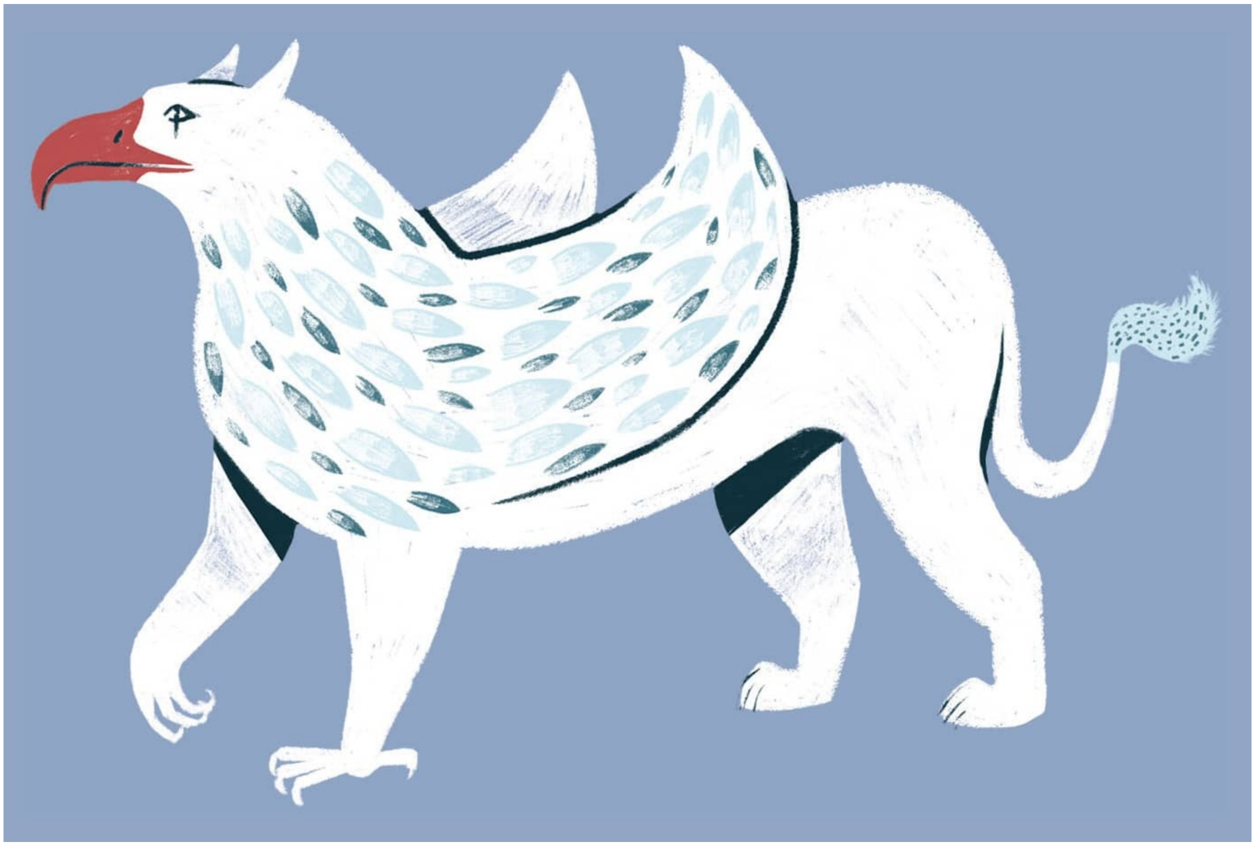
STEP 2. Outline the griffin, adding details as you go, such as the claws, the hook in its beak, and so on. Erase or paint over the shapes.



STEP 3. Fill in the griffin with the base color. We used white, but feel free to make your griffin any color—this why illustrating mythological creatures are so much fun!



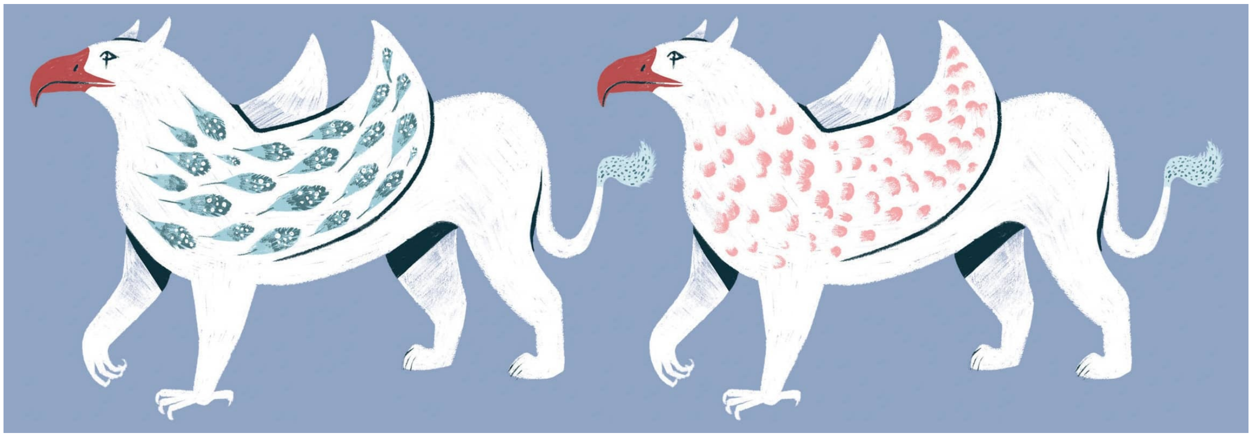
STEP 4. Add some depth to the griffin by adding shadows behind the legs and wings. Then add a beak and eye.



STEP 5. Finally, add some flare to the griffin! Light, leaf-shaped splotches of blue and gray give a feathered look, and tiny dots on its lion tail make him pop.

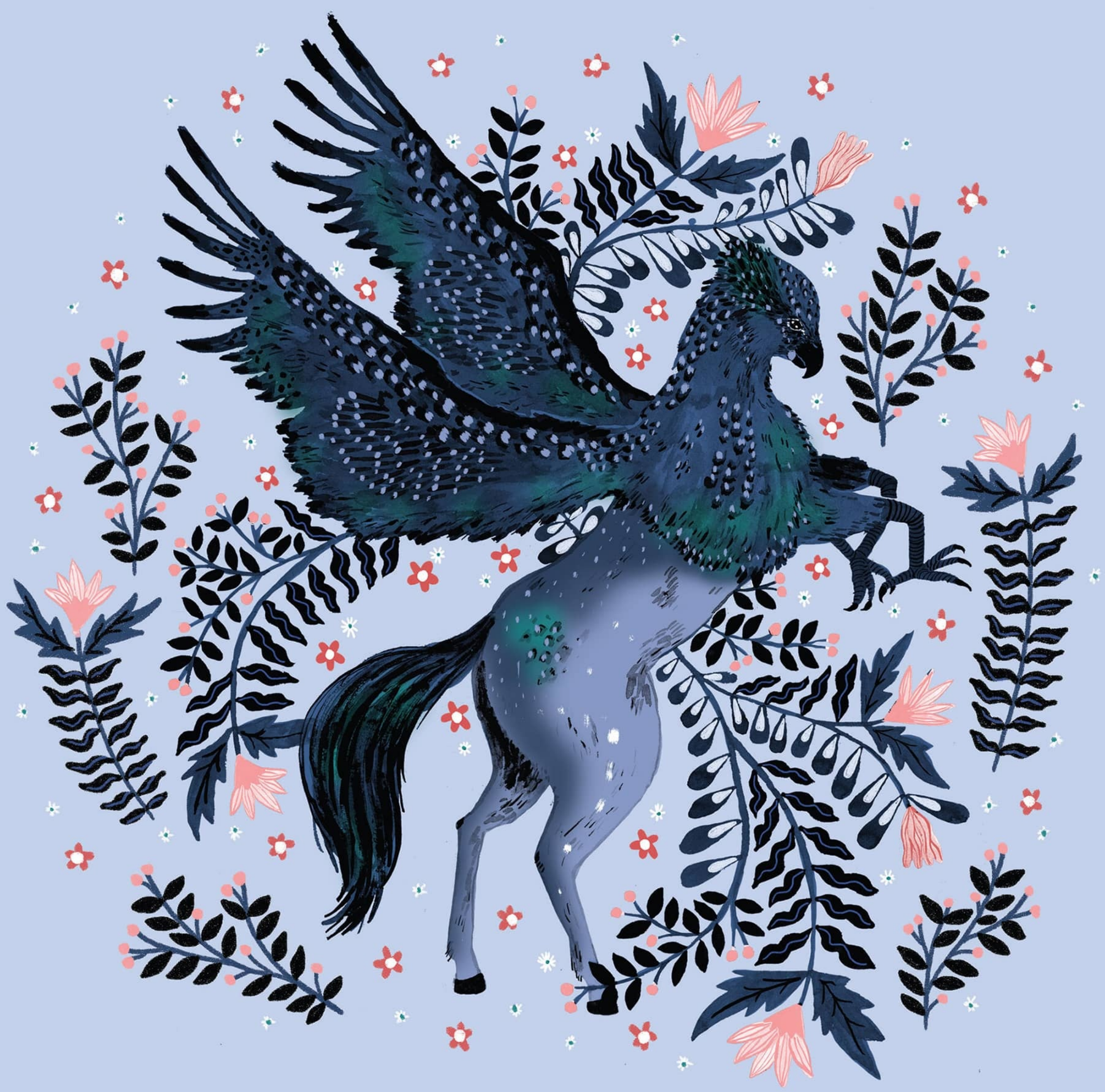
MYTHIC PLUMAGE PATTERNS

Drawing feathers is tricky, but it's slightly easier when the feathers belong to a fictional animal. We've shown a couple of examples in this tutorial, but we encourage you to invent your own technique! Some people think griffins have the body of a lion with the head of an eagle, while others think they only have an eagle's front legs and wings. It's up to you to decide what you want your griffin to be! Thankfully, we've learned how to draw and combine a griffin's different animal parts—birds and big cats—in the previous sections.



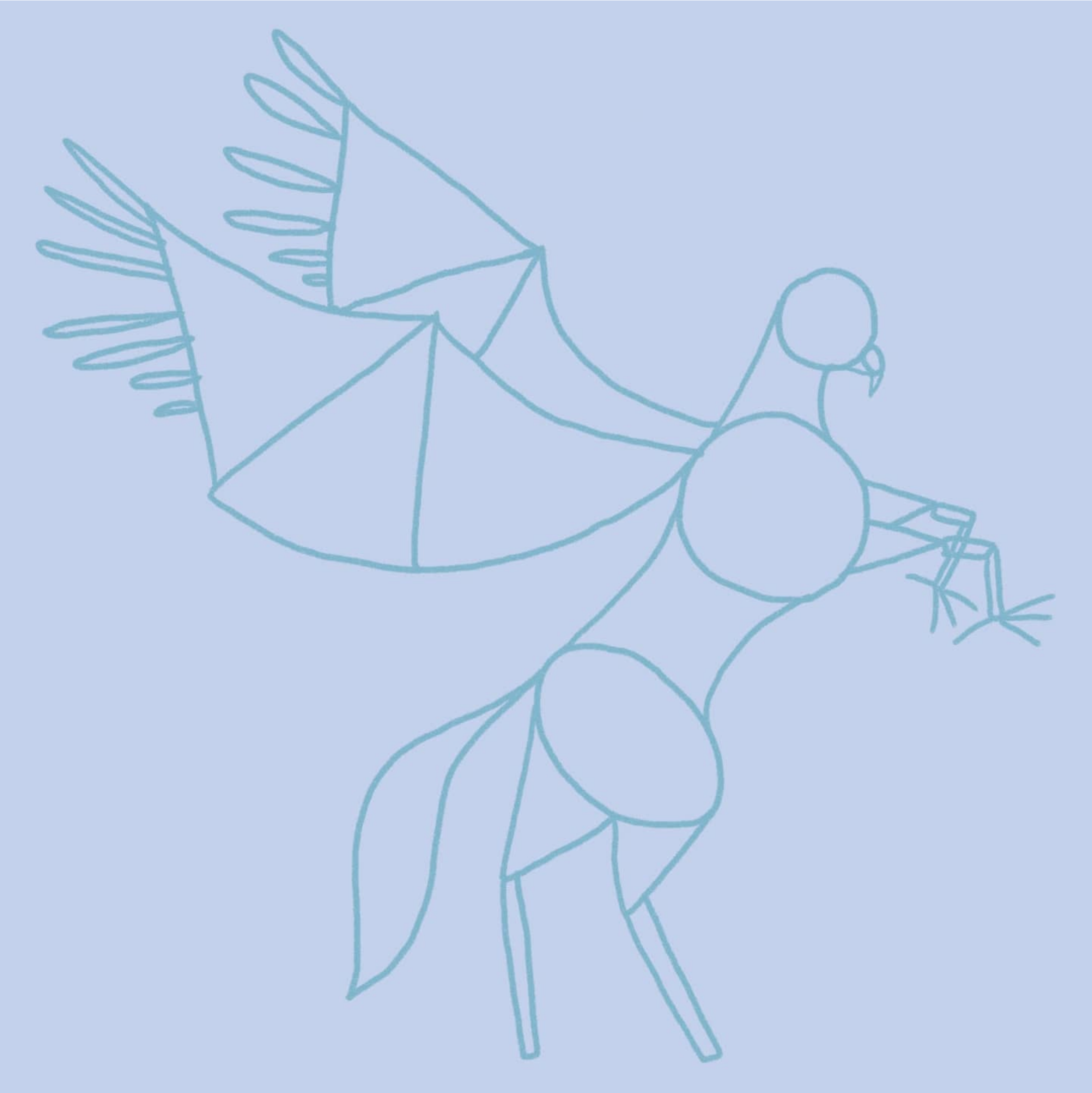
MYTHIC PATTERNS: Is your griffin more resplendent like a peacock (above left), or downy like a swan (above right)? Using quick dabs or strokes with a small brush or pen will give your griffin colorful plumage.

HIPPOGRIFF

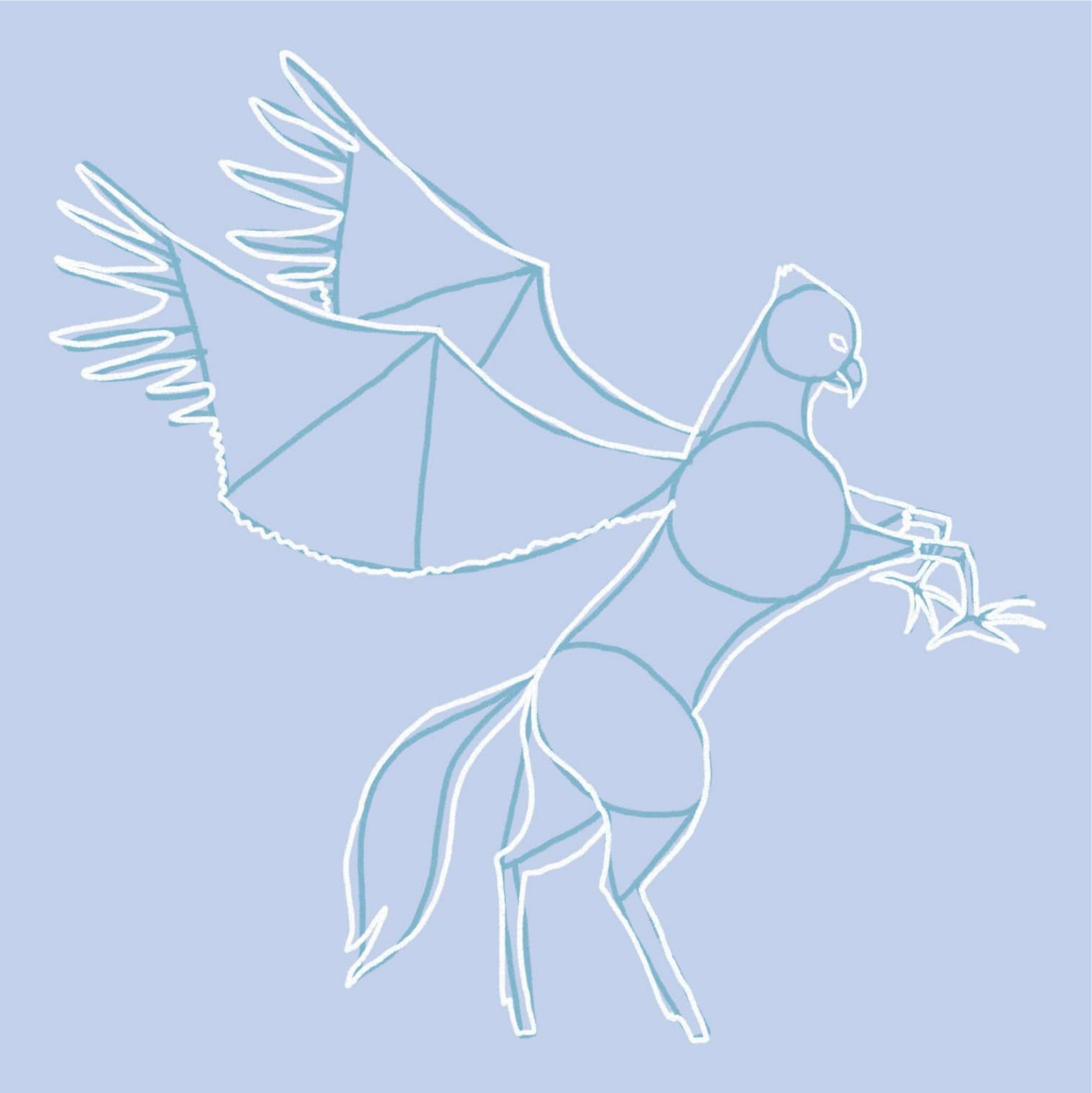


The hippogriff has the head and wings of an eagle and the hindquarters of a horse. It was first found in sixteenth-century Italian literature, so it is a relatively young mythical creature. Because it has a horse’s hind legs, hippogriffs are supposedly easier to tame than griffins—as if horses are delicate, docile creatures all the time!

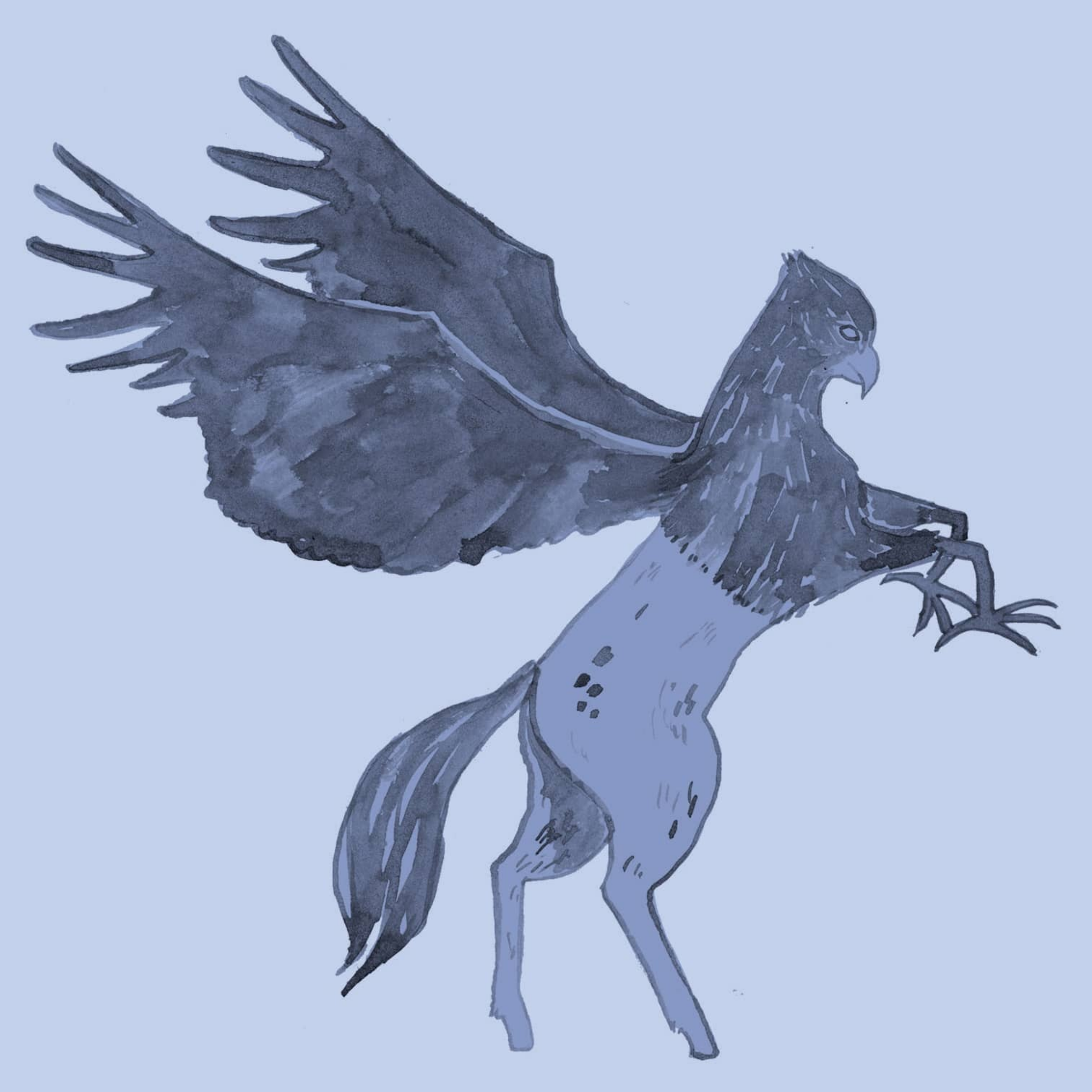
The hardest part of drawing a hippogriff is trying to make its birdlike head appear to properly fit onto its horselike body. We recommend creating a few practice sketches before beginning your final painting. We decided that our hippogriff here would have the front legs of an eagle and that it would be half feathery and half furry.



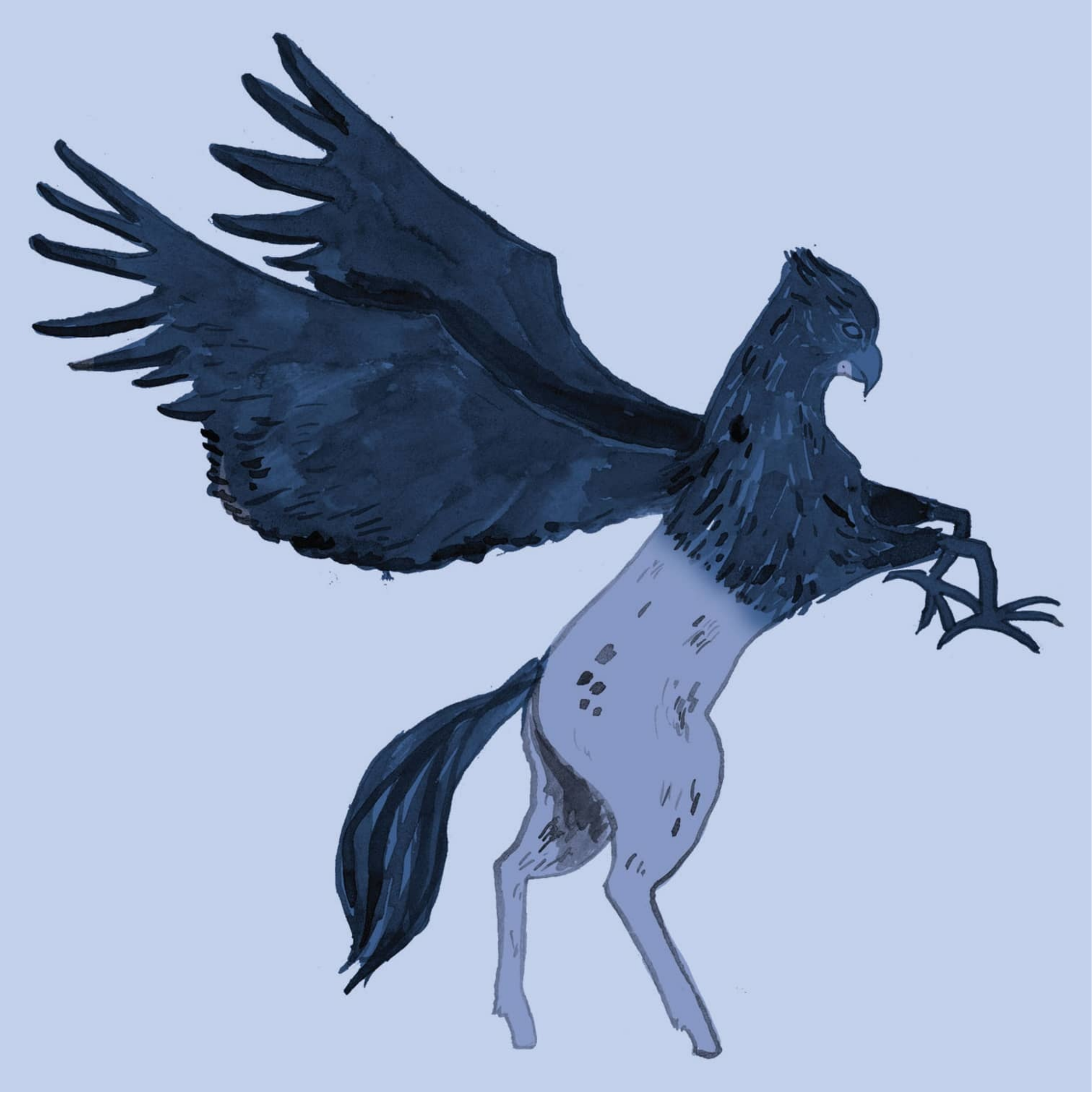
STEP 1. For a hippogriff's armature, review the tutorials on Horses (see here) and Peacocks (see here). These techniques will come in handy to map out this strange creature's body, mismatched legs, and resplendent wings.



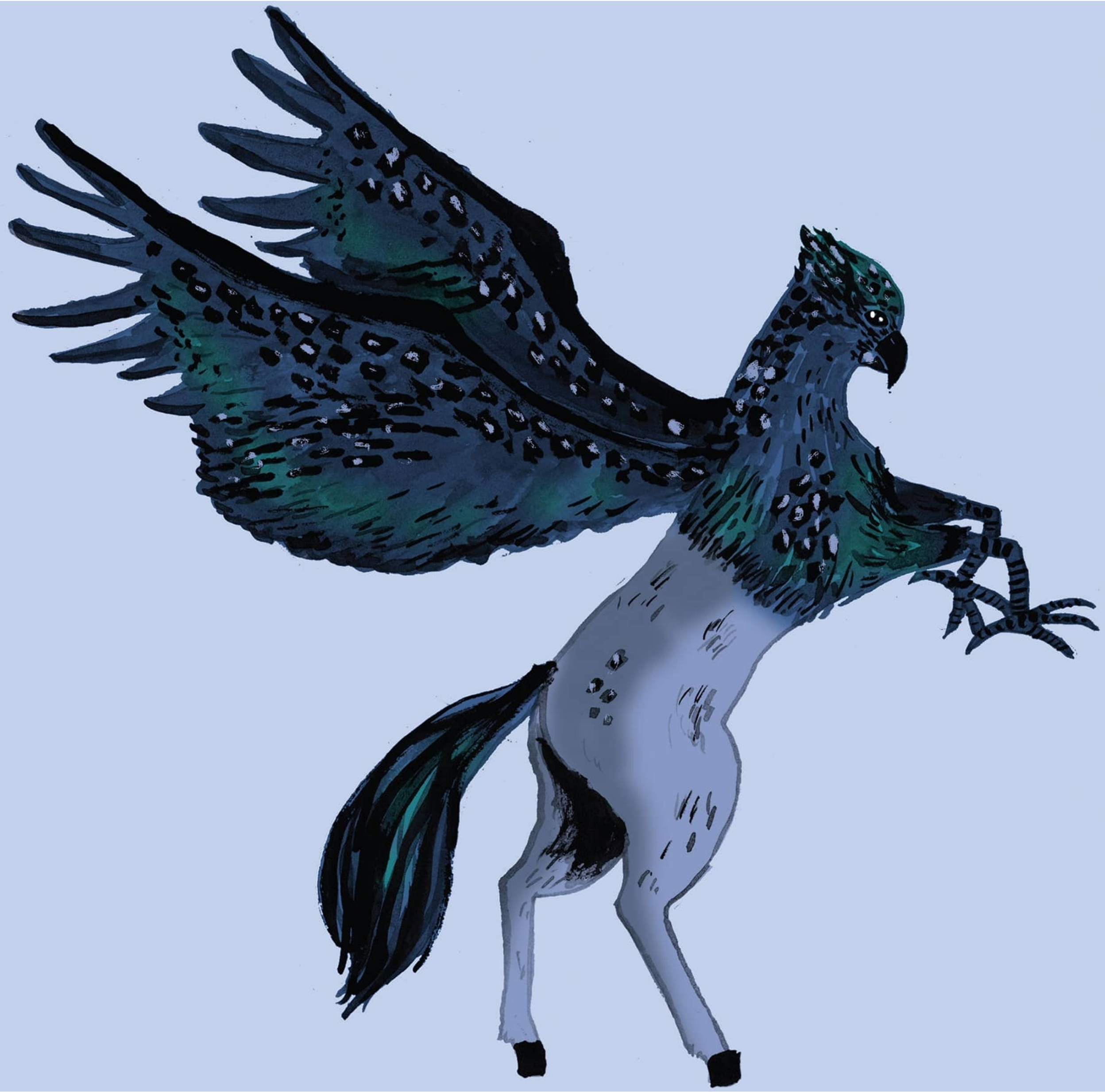
STEP 2. Outline the hippogriff, taking liberties with the plumage on the head and wings, as well as in the hair and tail. Erase or paint over the shapes.



STEP 3. To differentiate the two halves of a hippogriff, fill in the bottom horse section with a lavender purple. Then color the plumage of its upper bird section with a deeper, darker purple, using uneven brushstrokes to make the wings and chest look feathery. Add some spots to the haunches.

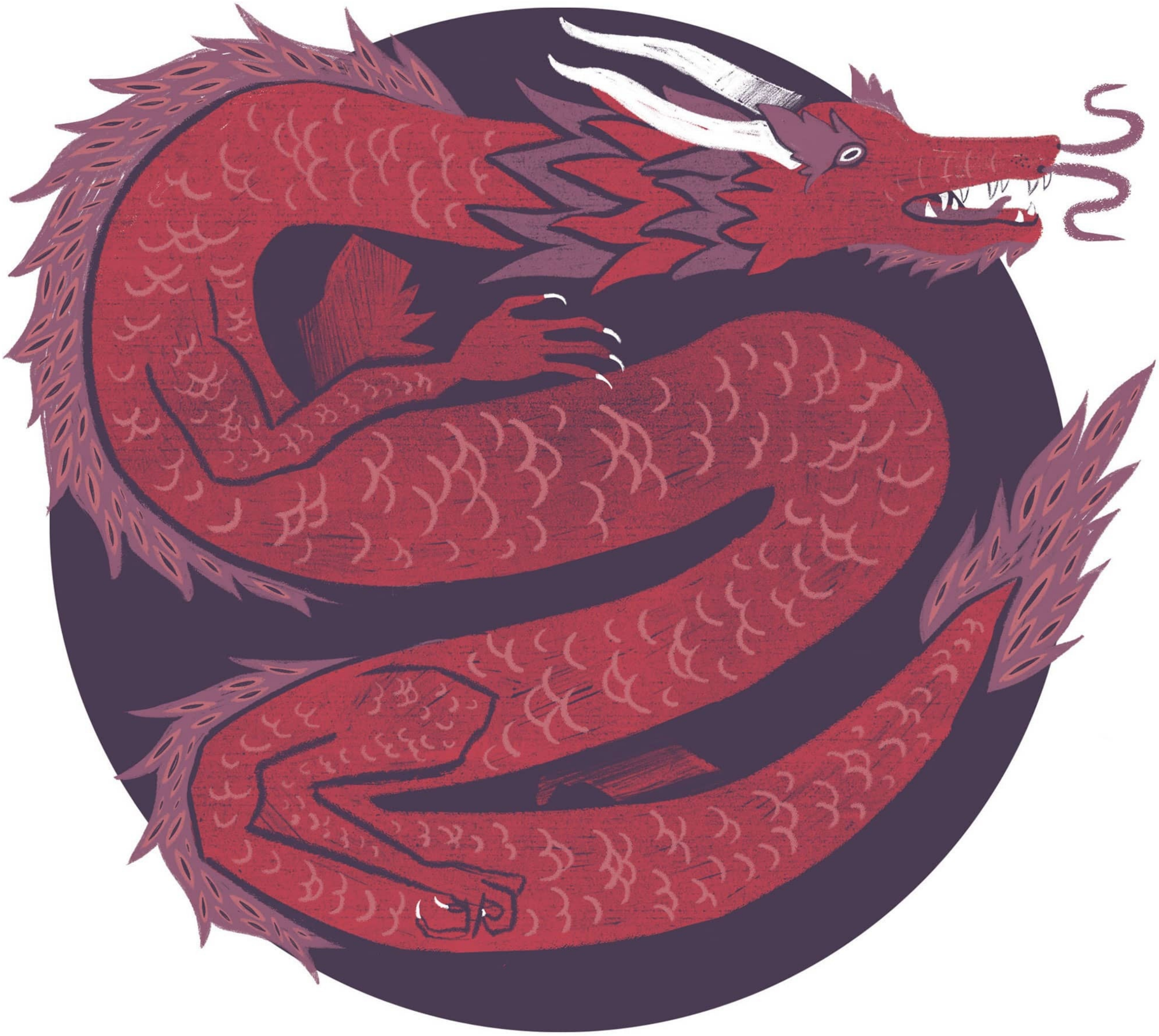


STEP 4. Keep filling in the hippogriff's plumage, making it darker, and add some shading around its back end. Painting the front legs in black gives them a distinct bird quality that we quite liked.



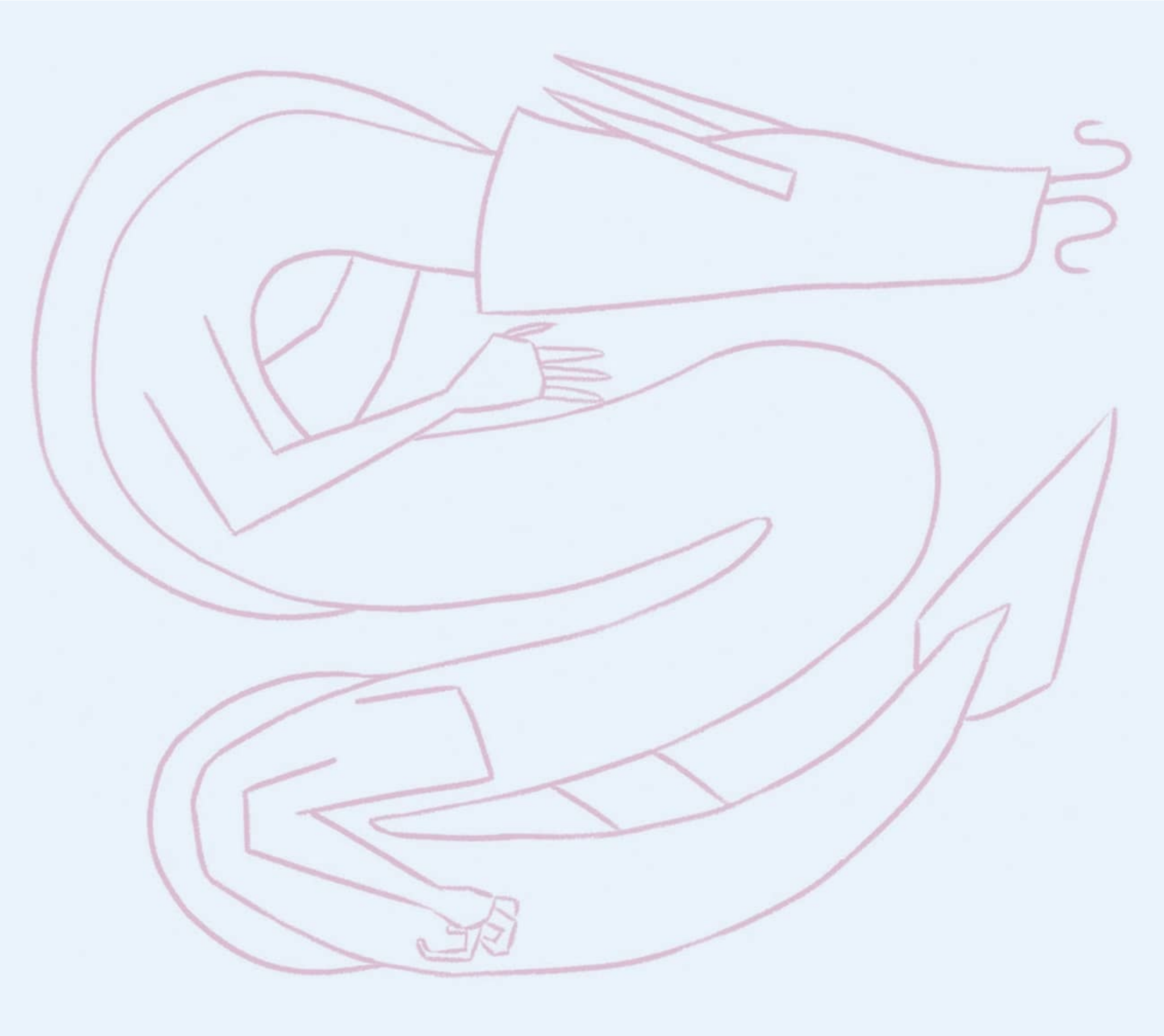
STEP 5. Finally, have fun with the hippogriff's pattern! Adding luminescent green and light spots gives it a beautiful peacock quality, and a big, bright eye really pops out of its dark plumage.

DRAGONS

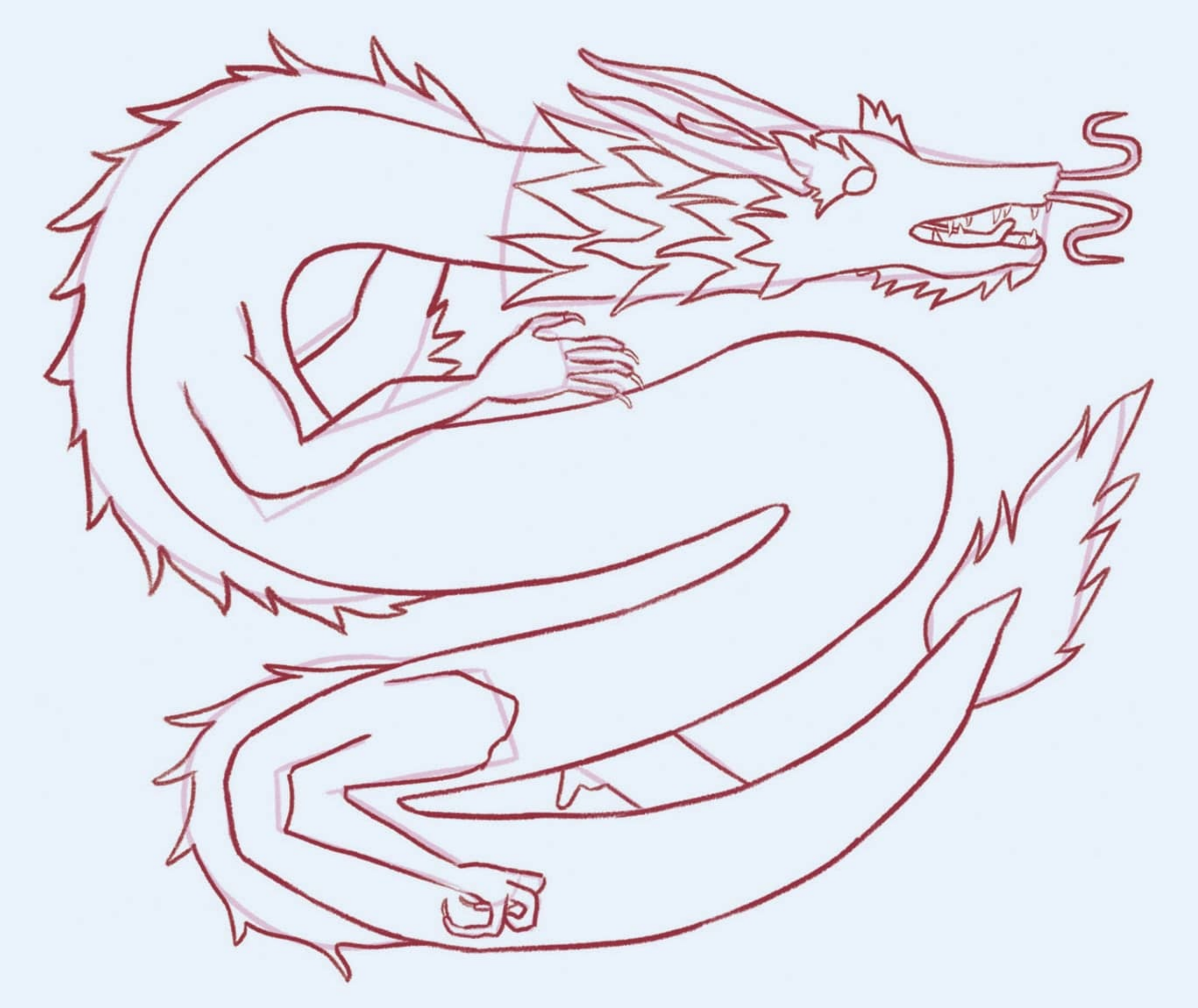


Dragons are found in very early mythology and are combinations of animals feared by the ancient world—snakes, big cats, and birds of prey. As such, they are usually cast as villains and are often killed by knights or kings. However, in Asian mythology, dragons are wise and compassionate, and they usually represent elemental forces. Although Harry and I grew up hearing stories of evil dragons, we are both much more interested in good-hearted Asian dragons, whose long, serpentine bodies curl in the air and which inspired us here.

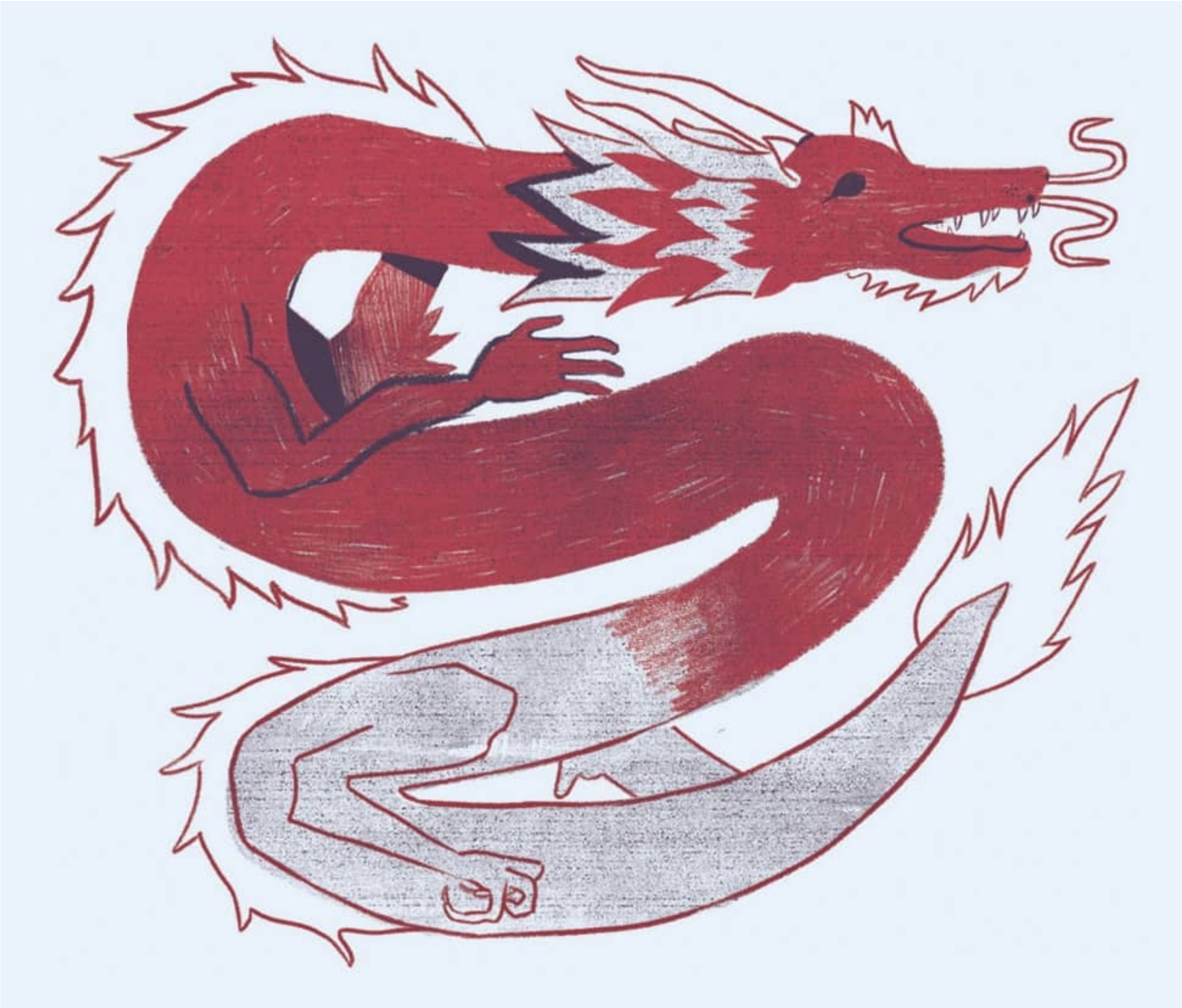
If you're drawing an Asian dragon, pay attention to the number of toes it has, which will tell viewers where it's from. Chinese dragons have five toes, Korean dragons have four toes, and Japanese dragons have three. Also, have fun experimenting with different kinds of horns. Take inspiration from other horned animals or invent your own.



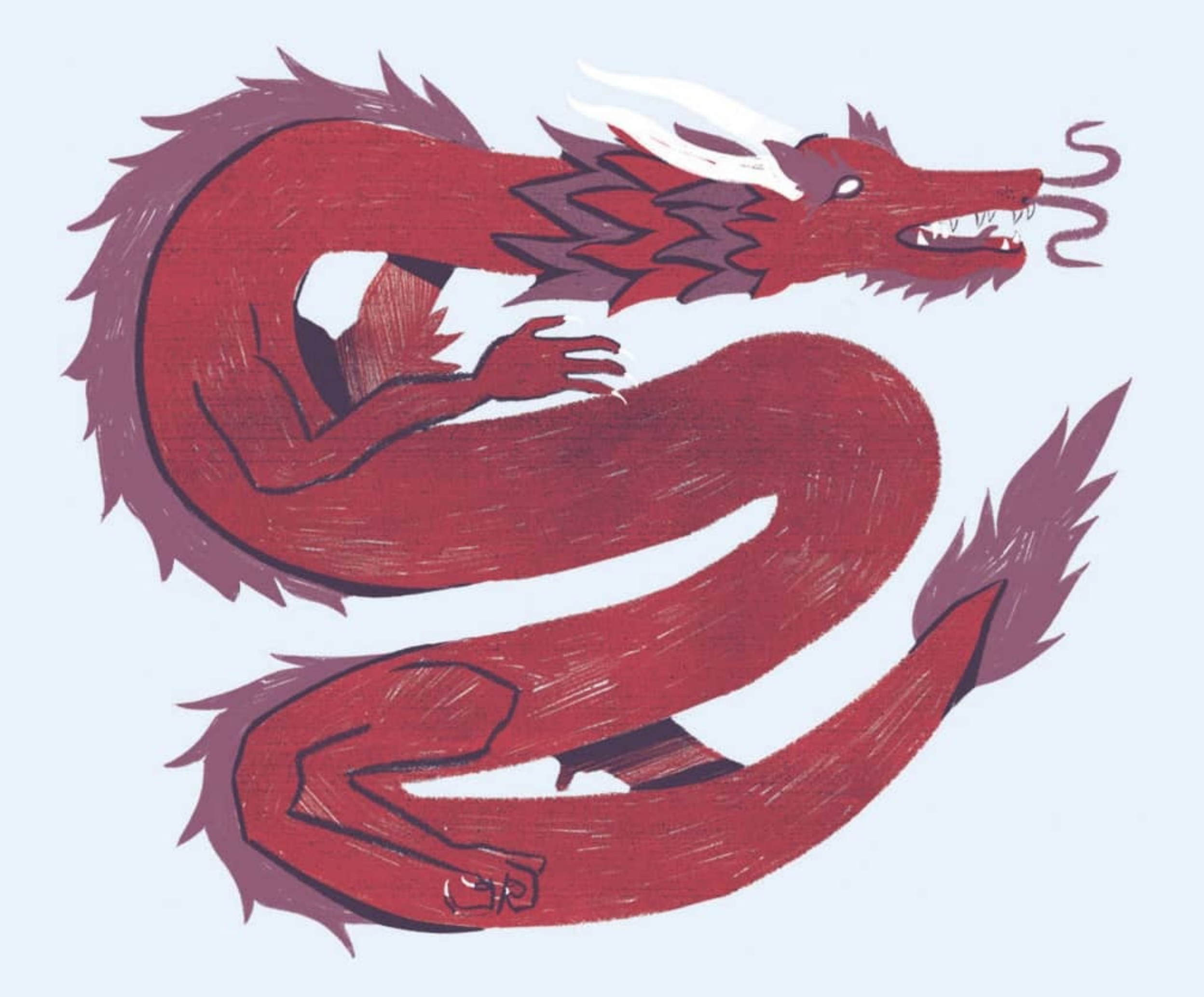
STEP 1. For the dragon's armature, draw a big curvy tube. Then add legs to the two right-most folds. Enhance the dragon's shape with horns, tail, and fins—although most animals only need a basic armature in this step, dragons are special and their unique attributions should be added here.



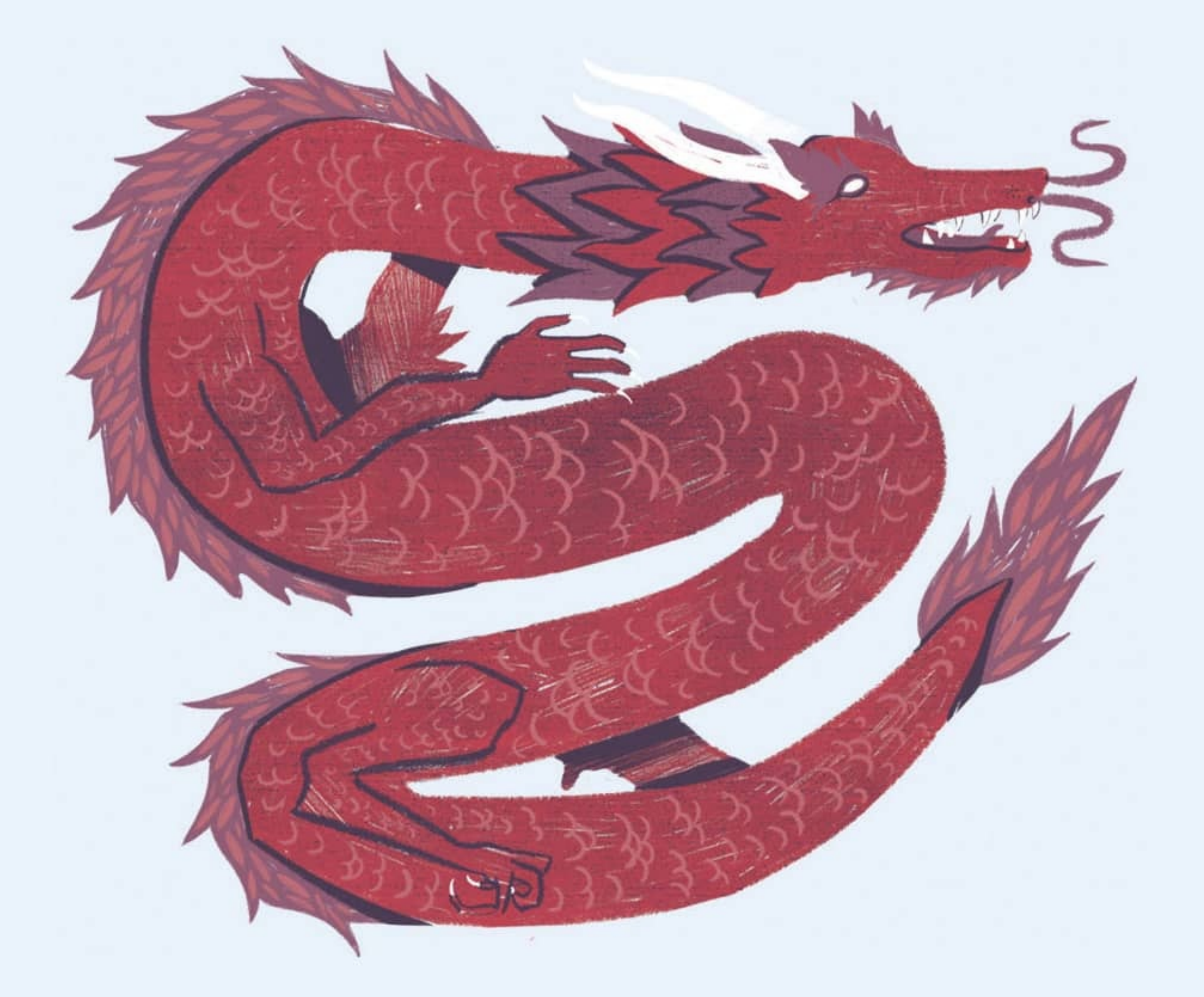
STEP 2. Outline the dragon, having fun with spiky scales, fiery fins, and crooked claws. Given a dragon's association with fire, we made the crest, fin, and tail of ours look like flames!



STEPS 3 AND 4. Fill in the dragon's body with a fiery red. Alternate the colors in the plumage to make your dragon more colorful and magical!

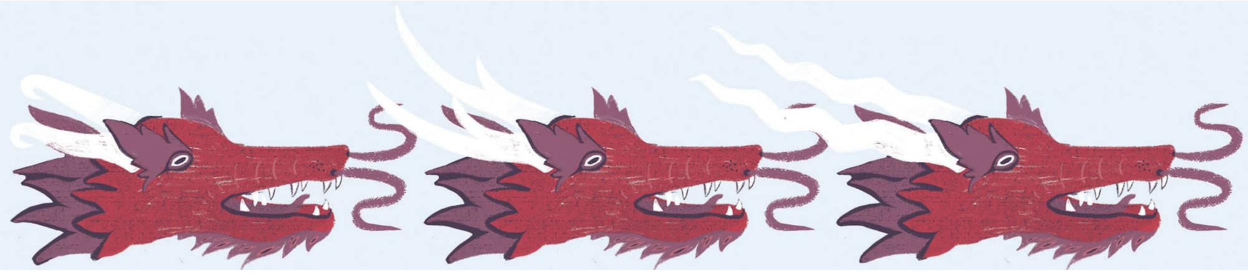


STEP 5. For the fins and tail, fill them in with a darker shade. Fill in the horns, eyes, and teeth with white (or gold, if you would like to give your dragon a Chinese look).

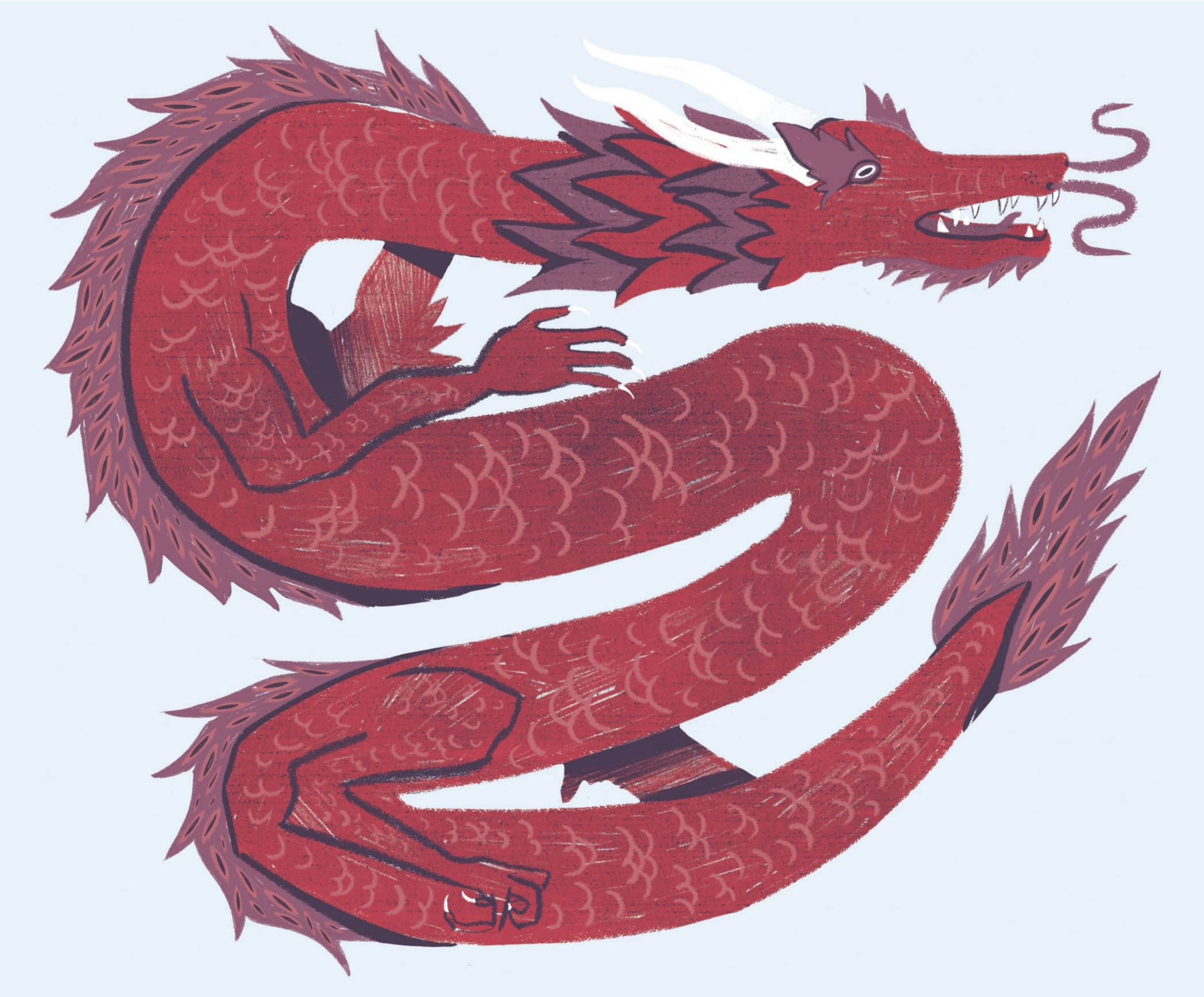


STEP 6. To add more texture and pattern to your dragon, draw tiny bright U shapes all over the body as scales. Then add flame marks in a lighter purple-red to make the scales and fins look fiery.

DRAGON HORNS



DRAGON HORNS: Dragon horns come in all kinds of sizes and shapes in ancient mythology. Does your dragon have curved horns, like a goat or ram? Perhaps antlers like a deer? Have fun experimenting!

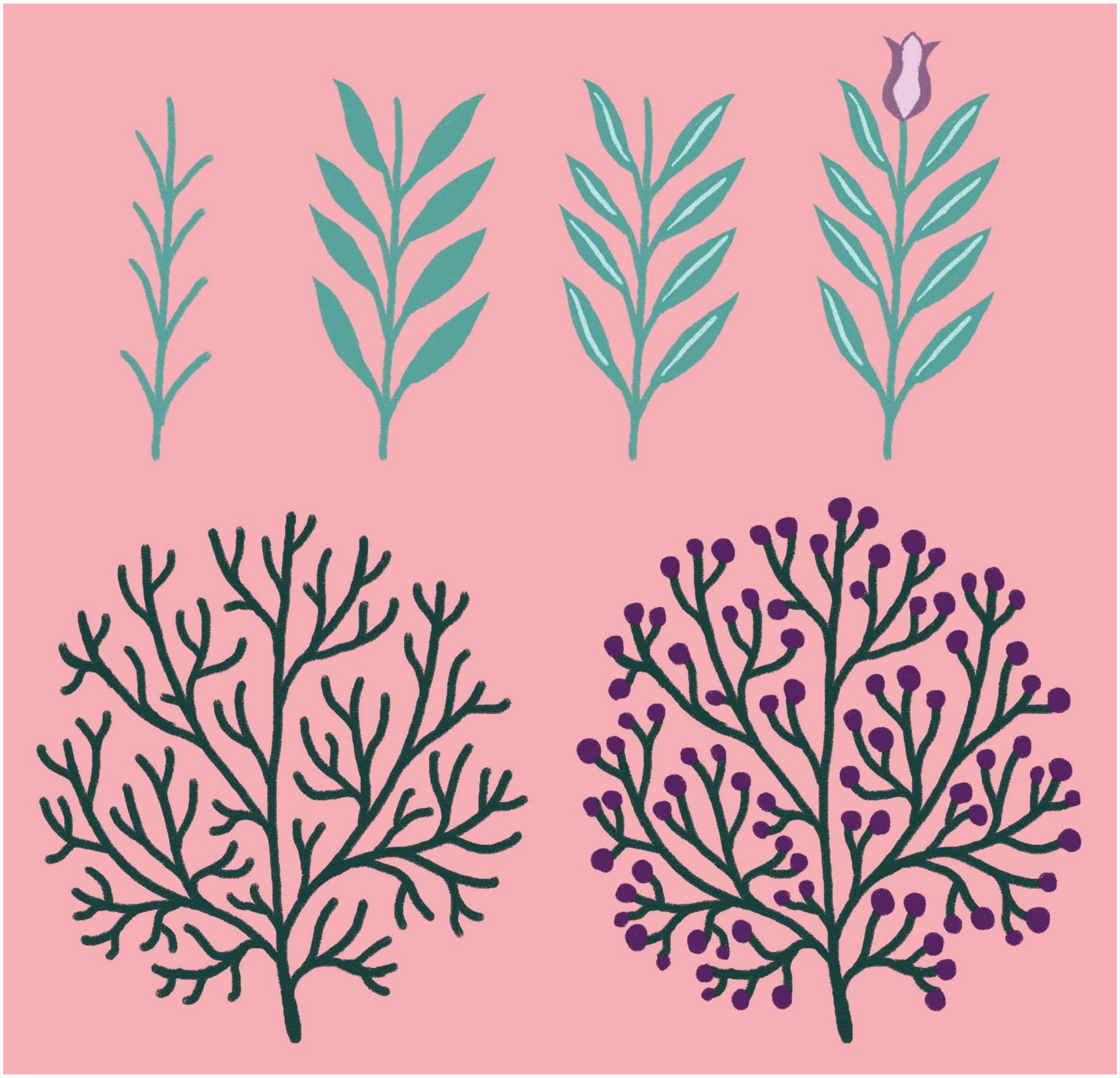


Botanicals

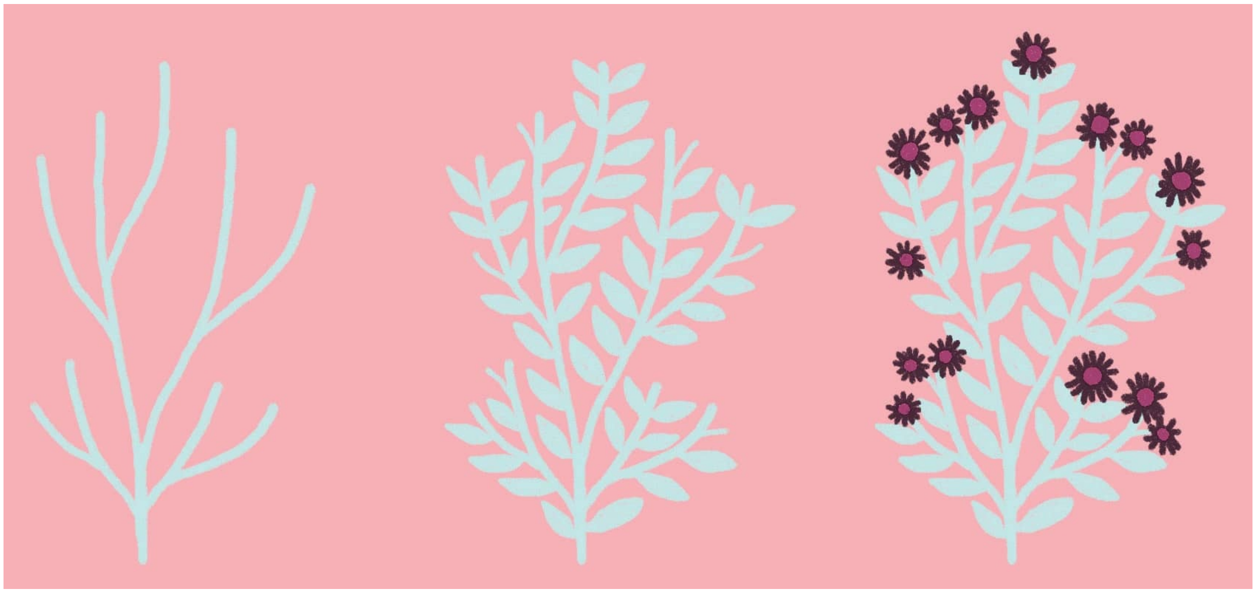
Even though animals are usually the focus of our illustrations, none of them would look half as good without the beautiful botanicals which surround them. Luckily, plants are everywhere, and seeing as they do not move like animals, they’re much easier to study and draw.

Harry and I use a lot of creative license when illustrating our plants. We emphasize leaf shapes and switch colors around to suit our palette preferences. However, we always try to match the plants to the animal and make sure that they look as if they’re in their natural habitats.

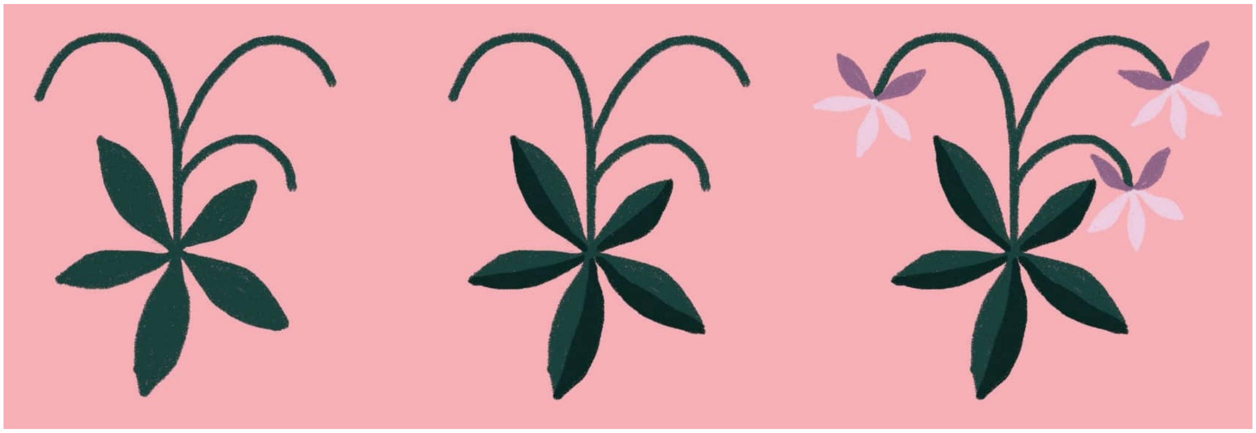
GARDEN



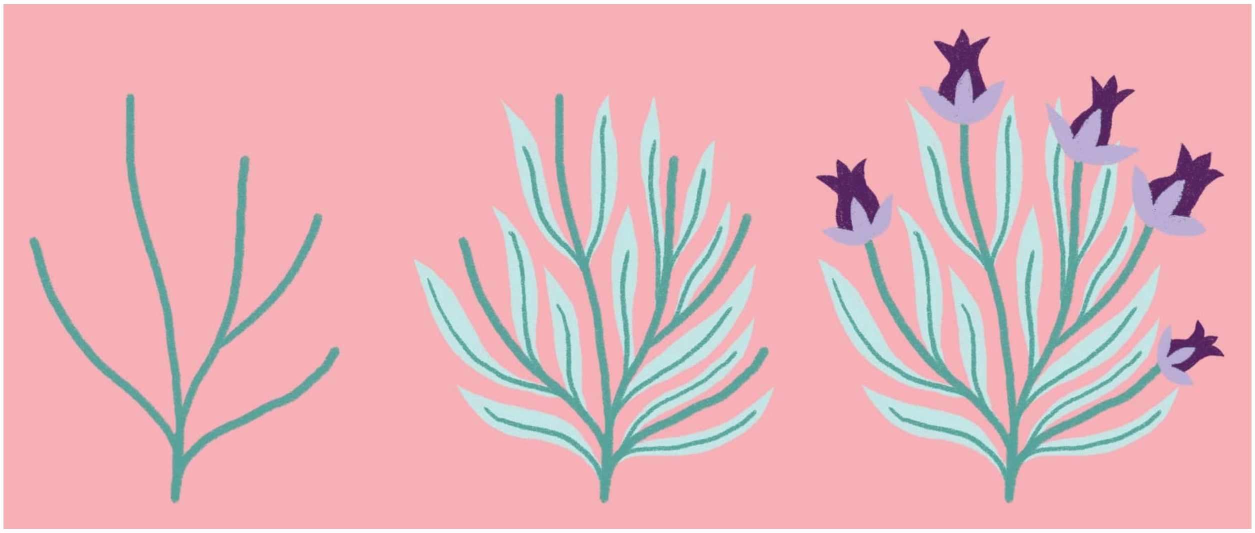
Gardens are such a fascinating contrast between the natural and man-made, with neatly conforming rows of pretty plants. Garden plants tend to be prettier and more floral than forest plants, and their leaves are often smaller. Bushes are very neat, and trees are less frequently seen. As you can see, we keep our garden plants simple and charming.



STEP 1. Draw the stems, which are long, green, and slightly curved. Give the stems one or two stalks, and have them split into as many branches as you see fit.

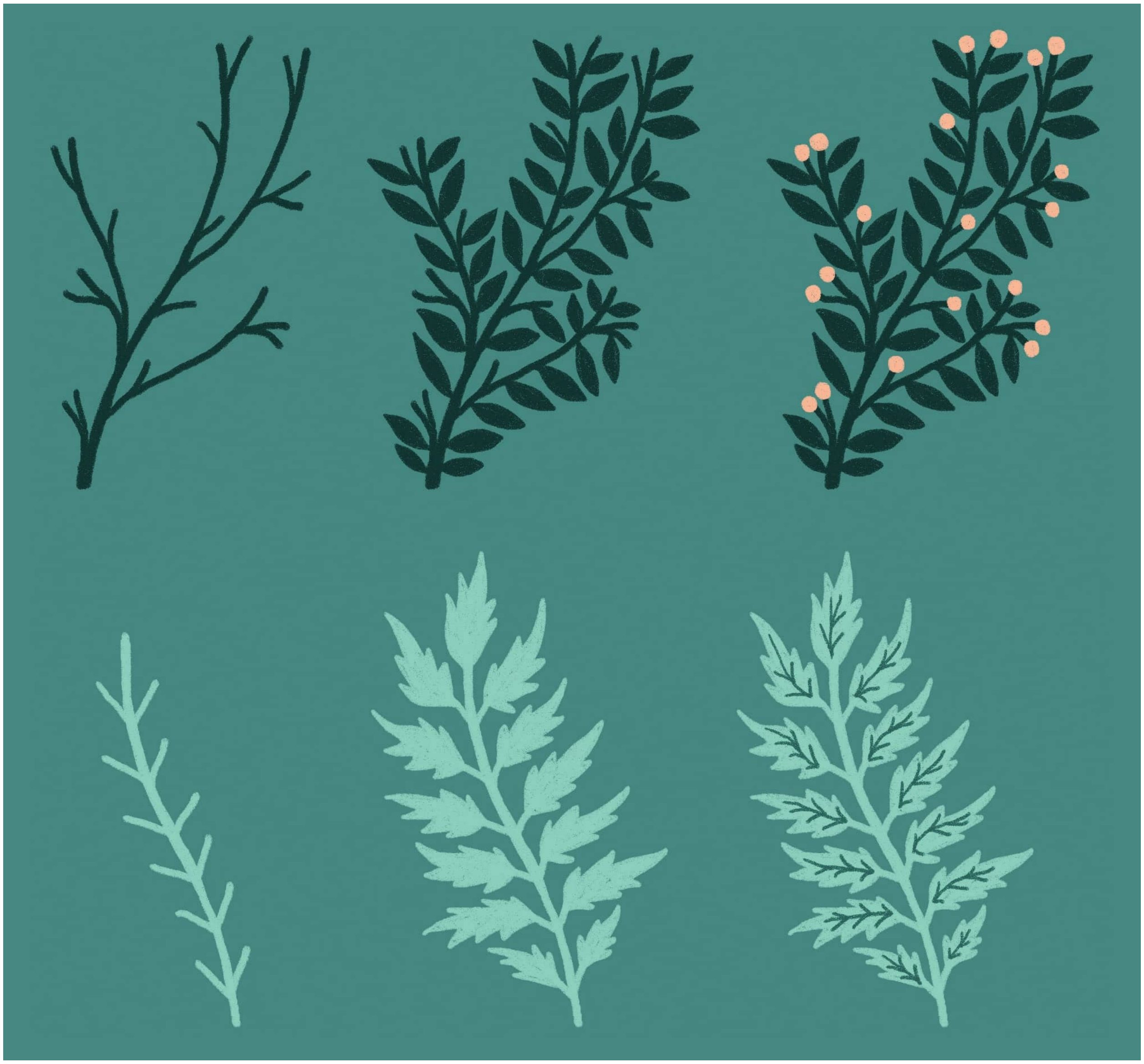


STEP 2. Add plenty of leaves along the shafts of the stems and branches. A line down the middle represents the fold of the leaf.

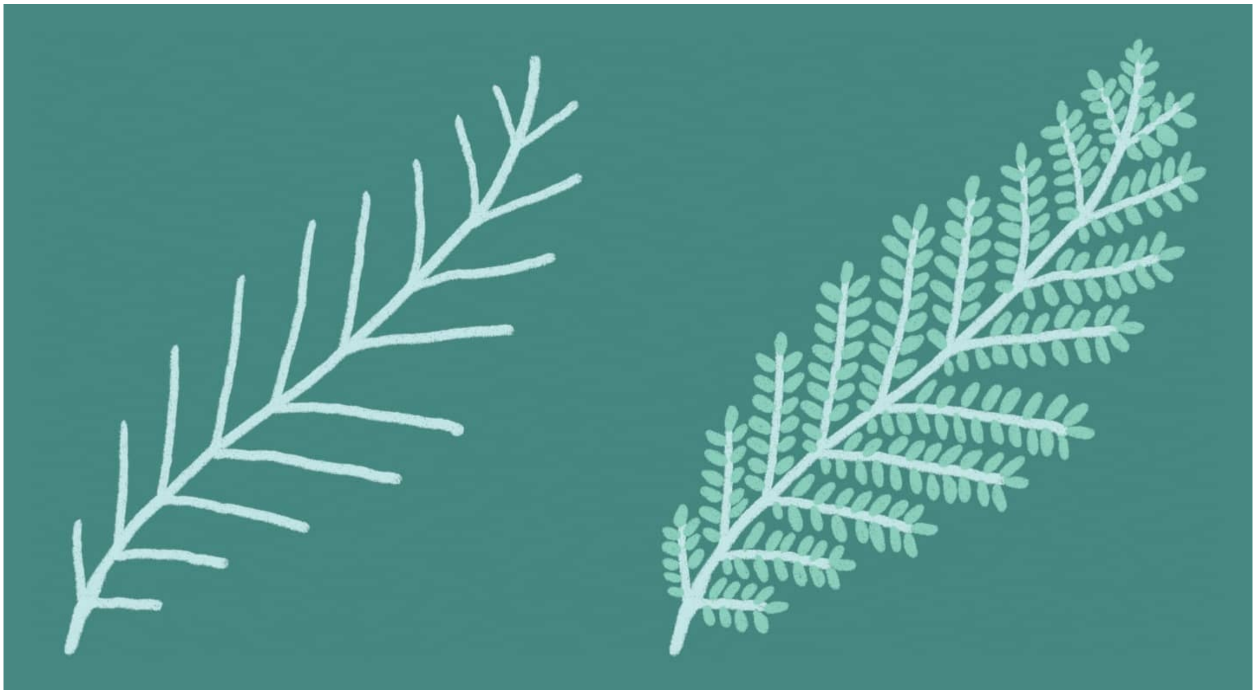


STEP 3. Add brightly colored flowers to the ends of the branches. They can be simple, tiny buds or large, resplendent blooms—however you want your garden to grow!

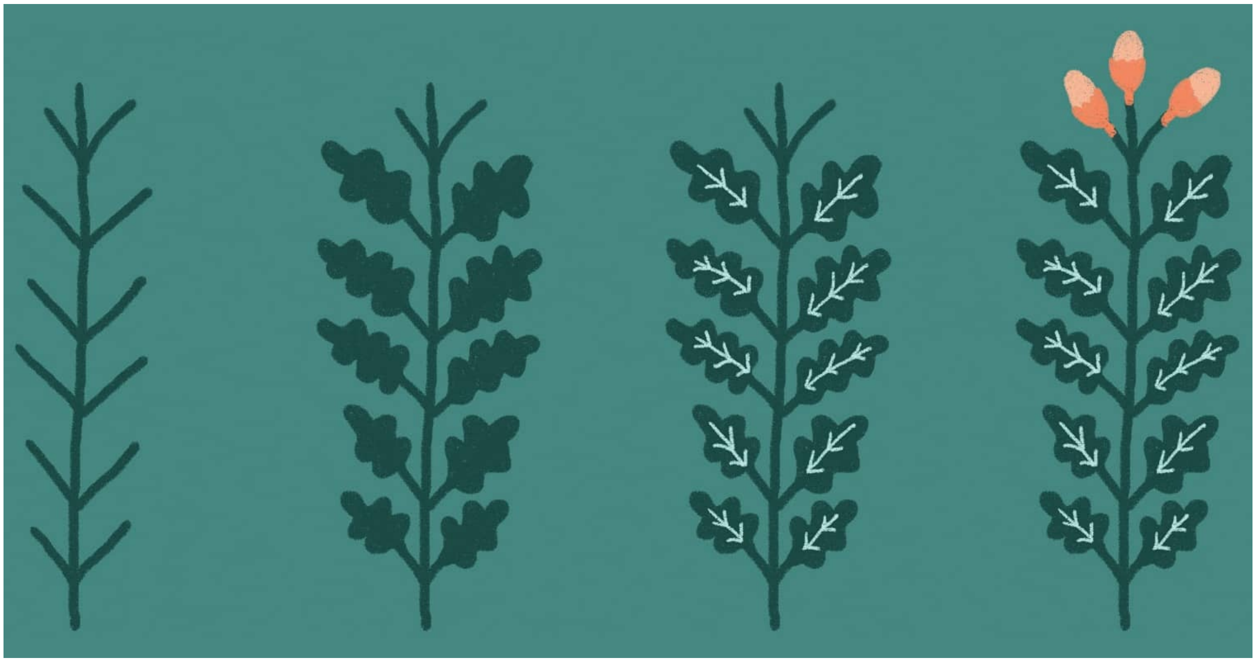
FOREST



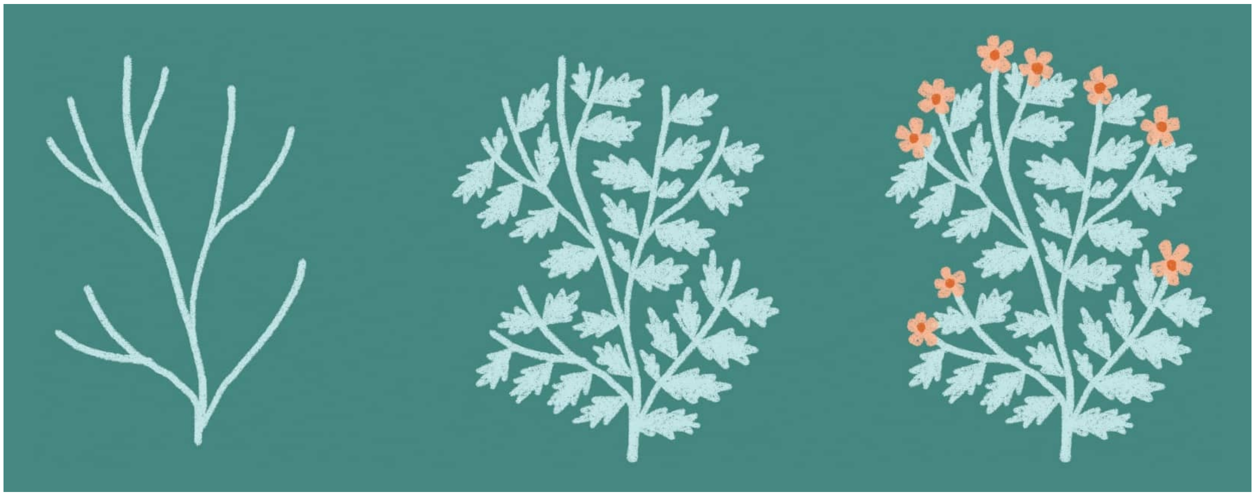
The forest is a middle ground—wilder than a garden and tamer than a jungle. Forest botanicals consist of mostly ruddy green plants, such as ferns and pine trees, but they usually have a few spots of color thrown in. Harry and I go for long walks in the forest on a regular basis, and we always have sketchbooks and pencils ready in case we see an interesting leaf or flower.



STEP 1. Draw the stems, starting with a long, slightly curved central line. The stalks can either fan out symetrically, or more haphazardly depending on the type of plant you're drawing.

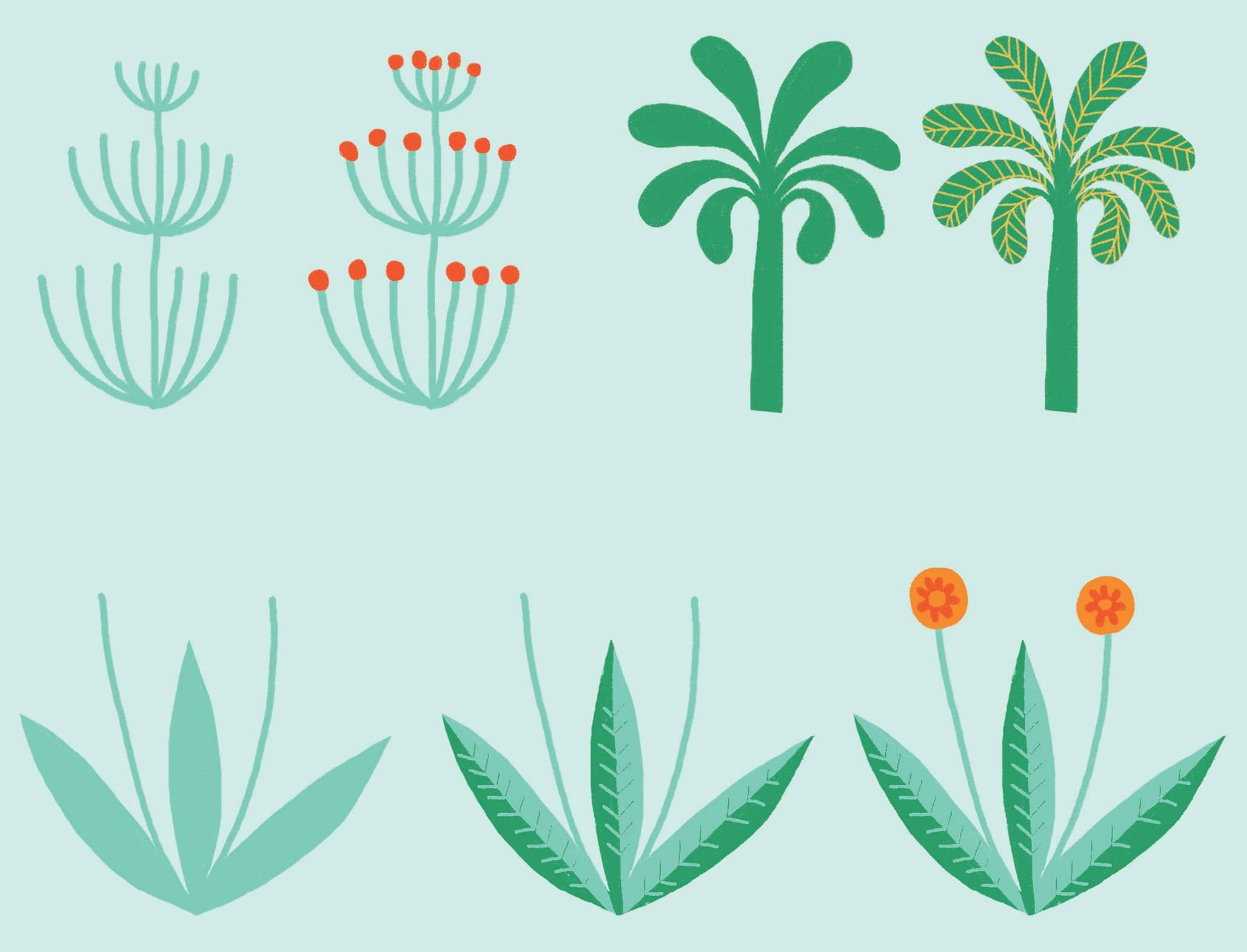


STEP 2. Leaves come in all shapes and sizes. Whether they are the fuzzy leaves of a fern, the spiky leaves of ivy, or the sharp, little leaves of a pine, add in as many as you like.

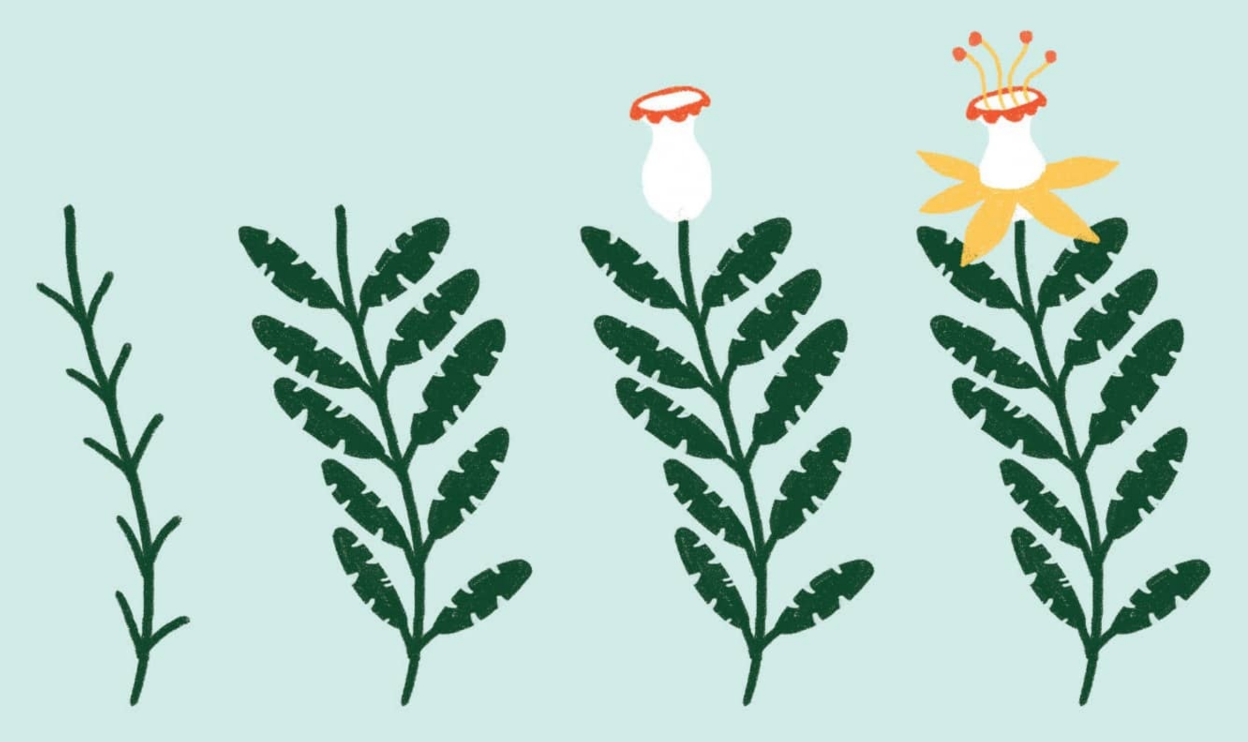


STEP 3. Forest wildflowers are often small and dainty, like little specks of bright color in the dense green of the forest. Most forest plants don't have flowers, but if you like you could add in a few tiny blooms.

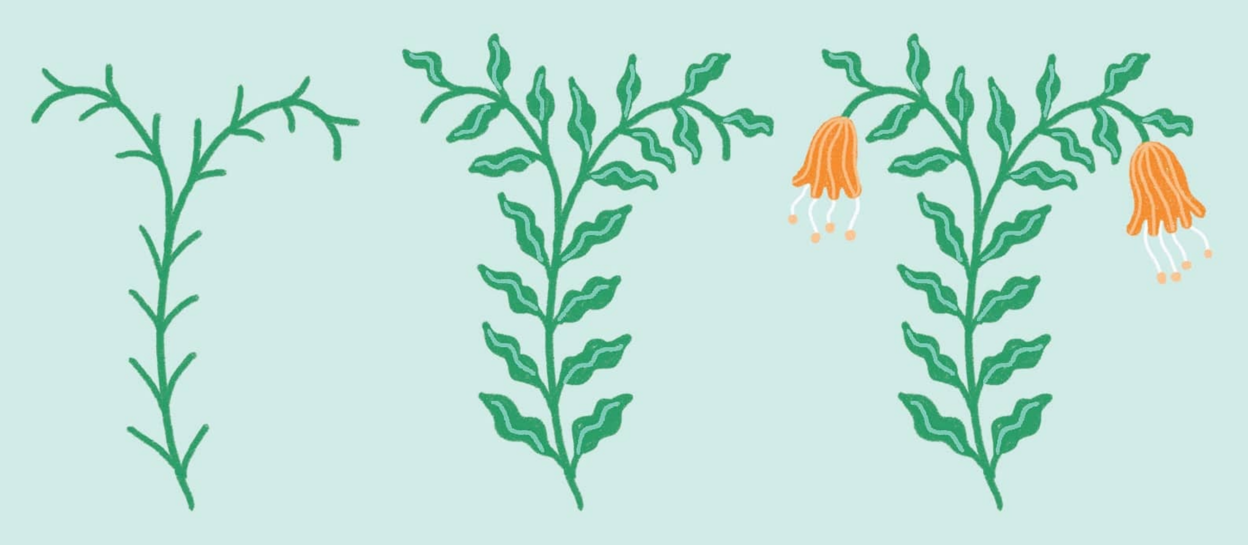
JUNGLE



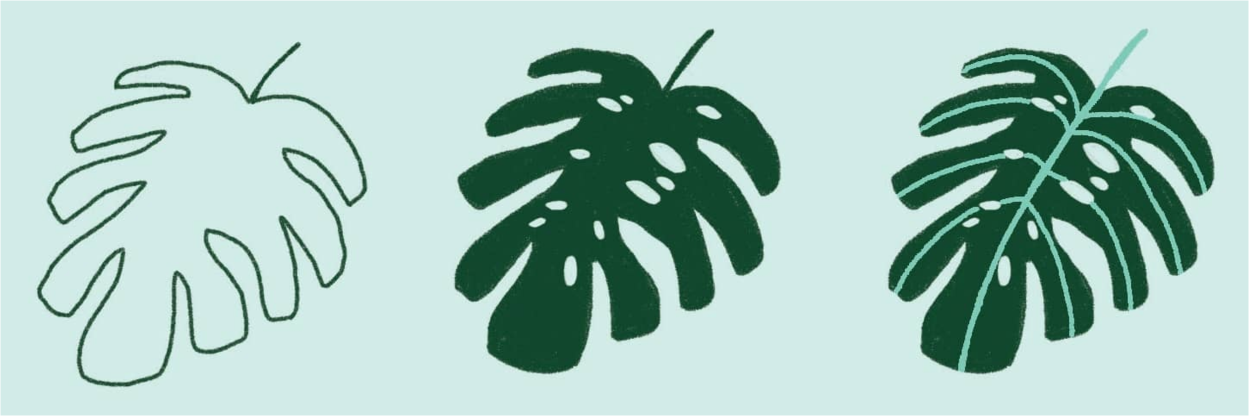
We both love watching documentaries about the jungle. There is such a vast range of different plants and animals it can be almost overwhelming to look at. Because jungles are often untouched, their plants and foliage can have colossal leaves, strange shapes, and uncommon colors. They are somehow a bit more unreal and fantastical than usual plants, and we always try to exaggerate this innate and unique trait in our jungle paintings.



STEP 1. The stems of jungle plants are more curvy and wild than any other plant. They grow in every which-way, so don't be afraid to make them a little crazy.

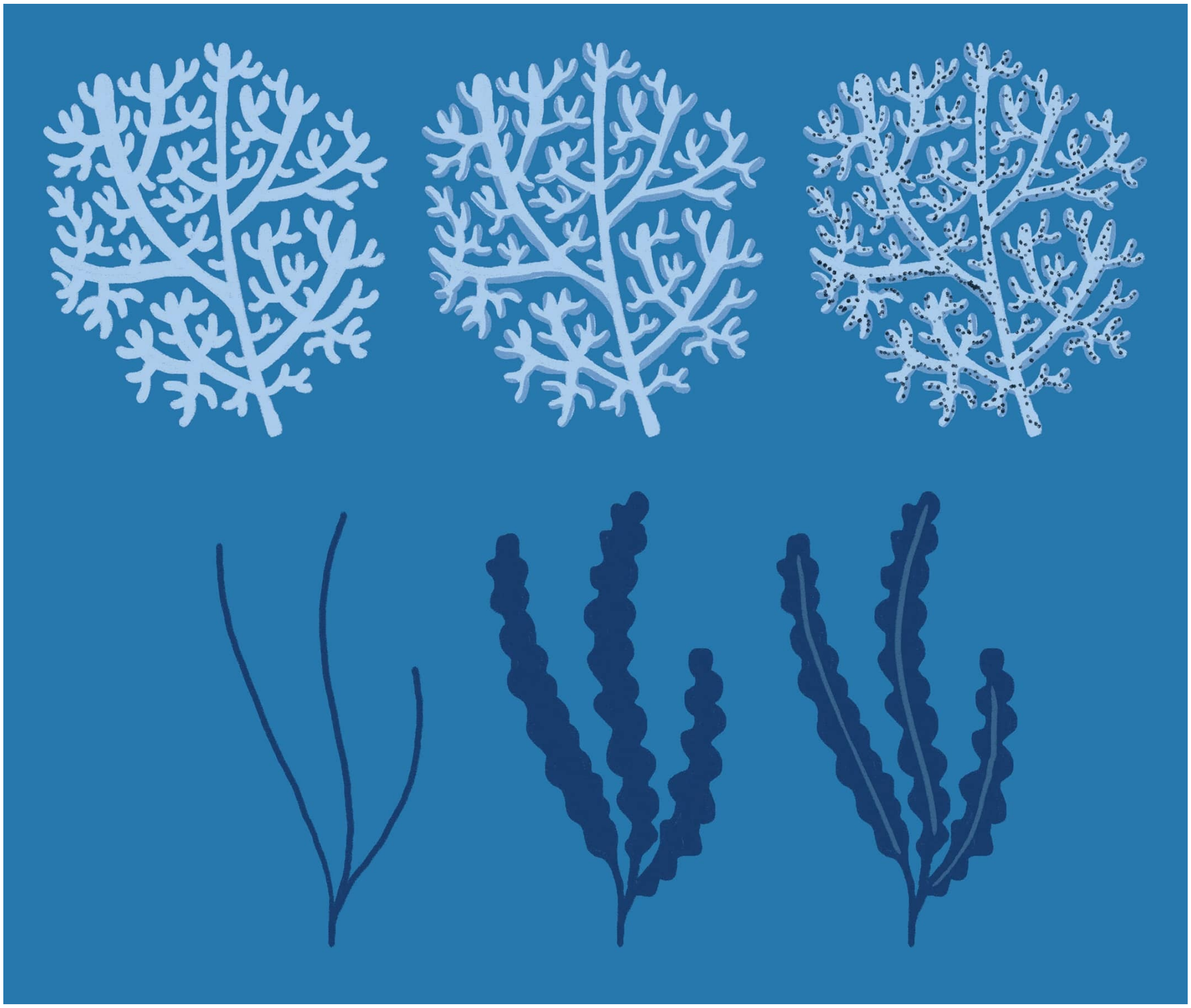


STEP 2. Jungle leaves can grow to be truly ginormous! So you can make the leaves big, broad, and rounded, with mixed colors and plenty of patterned vein lines in the leaves.

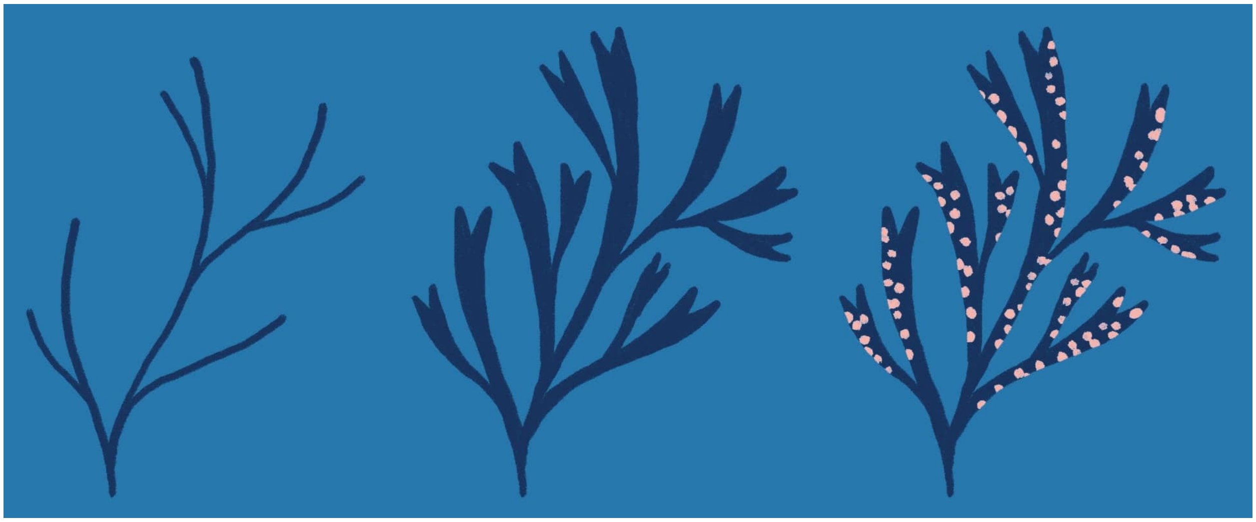


STEP 3. Jungle blooms can also grow in bizarre shapes and colors, and you can even find spots of yellow or red on a leaf. Feel free to make up your own elaborate flowers—who knows, it might actually exist!

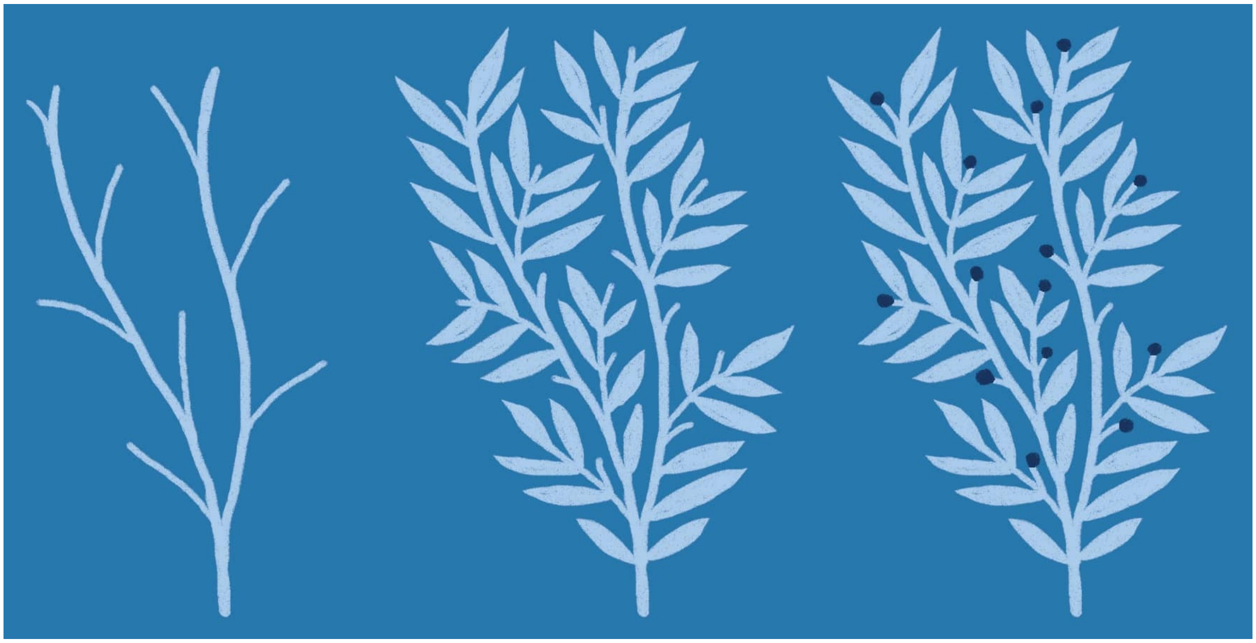
OCEAN PLANTS AND CORAL



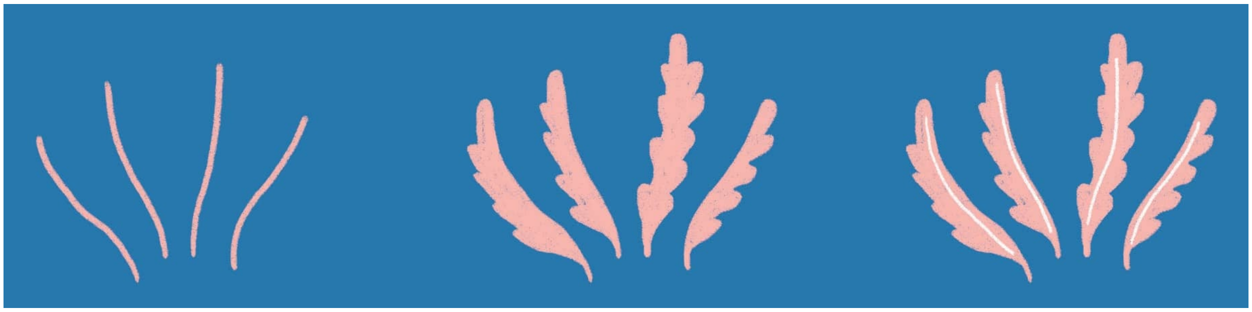
Ocean plants are strangely beautiful. Even seaweed can be lovely when it gently sways underwater (although I’m not a big fan of the way it wraps around legs and feet). If you can find one, a coral reef is the best place to seek inspiration. Freely experiment with the positions of underwater plants, letting them sway in imaginary currents as you draw them.



STEP 1. Begin drawing ocean plants and coral using the stem patterns found in regular plants. Although seaweed is typically green, I like to paint mine in blues and purples to give my illustrations a more "underwater" feel.



STEP 2. Add leaves or branches, making them big and thick for grabbing light through the water. Coral is especially round and tubular, and can even look a little bit like a human brain!



STEP 3. While ocean botanicals don't often have flowers, they have lots of little spots and textures. Use a small brush and bright, contrasting colors to add dots and pores to your strange underwater creations.

A NOTE FROM THE AUTHORS

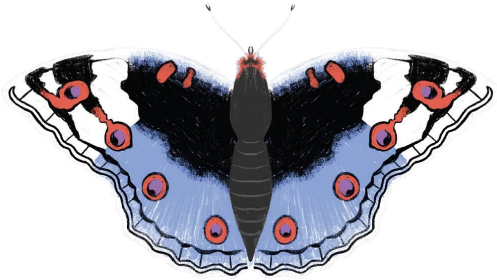
We recently visited our college to speak with students about our careers. In preparation, we made a list of things we wish we had known when starting our illustration business. I thought I would include this list to help with your artistic journey, too.

First, always try to create personal work. If you are at school, university, or even working as an illustrator, it can sometimes be hard to motivate yourself to work outside of what's expected of you. Artwork that you create for yourself comes from a special place in your soul and will always be the most beautiful and experimental. When you draw what you love, your uniqueness will shine through in the finished image!

Second, Harry and I spent a lot of time worrying about cultivating a unique and recognizable drawing style early in our educations—but we didn't achieve anything from all the worrying! We realized that we needed to learn how to properly draw first, since it was only then can one truly appreciate the way a creature or object works. Once this is understood, you can then begin to experiment. When you mimic an artist's particular style, the end result is simply an imitation, which is unfair to both the illustrator from whom you are copying and to yourself. Remember, you deserve the chance to be unique and to discover what you're capable of creating.

Third, remember that photographers are also artists in their own right. Photographs are an invaluable resource for illustrators, and help us to draw things we might never see in real life. But be careful to only use photographs for reference, and to never copy a photograph exactly, as to do so would infringe on the photographer's copyright.

Finally, don't rush. Everyone takes different amounts of time to learn. Keep in mind that we never know an artist's life journey when we look at her or his incredible work. It may have taken the artist ten years of hard work to get to where he or she is today. If you keep working hard, one day you’ll arrive where you want to be.



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To write this book, we drew a lot of inspiration from all the lessons we learned from our art teachers over the course of our educations, and we feel lucky to have met lots of amazing teachers. We would therefore like to thank our tutors from college: Jo Doidge, Jago Silver, Helen Merrin, and Carl Marshall, for first sparking the love of illustration in us. A big thanks to our university mentors, Georgina Hounsome, Jen Whiskerd, Andrew Morrison, Fumio Obata, Kieren Phelps, Dolores Phelps, and Mark Unsworth, for always being there to help and advise us in one of the most important periods of artistic development in our lives.

We also want to give a big thanks to our friend Holly Meehan, for proofreading this book and checking that we were making sense. We are lucky to have such a supportive and intelligent friend to check over our writing and make us sound smarter.

ABOUT THE AUTHORS

Zanna and Harry Goldhawk are a husband-and-wife illustration team. They specialize in whimsical nature and animal-themed illustrations. The pair met while studying illustration at the University of Gloucestershire and started their business, Papio Press, in the summer of 2014. Papio Press is a small online business that sells illustrated gifts and accessories designed by Harry and Zanna, with the aim of making everyday life a little bit more magical.

Since graduating from university in 2015, with first-class honors, Zanna and Harry have been working full time at Papio Press, as well as pursuing their own independent illustration careers. In 2016, they married and moved to a little seaside cottage in Cornwall, UK, where they now live and work.

We would like to dedicate this book to our parents, who have encouraged and supported our creativity from the moment we came into this world. To our brothers, sisters, grandparents, aunts, and uncles, who all helped us to become the people we are today in their own special ways. And to our friends and tutors at university, who watched our business grow from the start, and were always there to give us advice and help us find inspiration.

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